

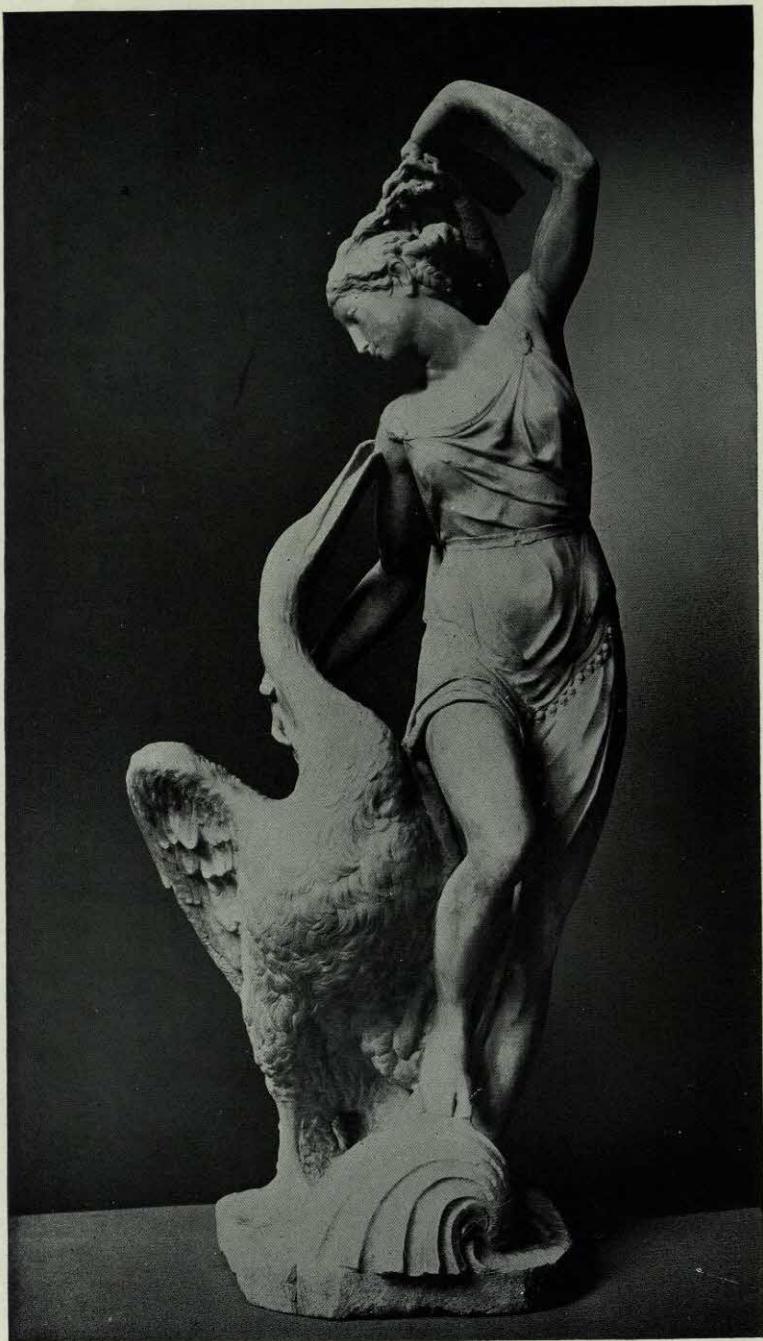
VICTORIA AND ALBERT MUSEUM

REVIEW OF THE
PRINCIPAL ACQUISITIONS
DURING THE YEAR

1938

LONDON
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1939



LEDA WITH THE SWAN. MARBLE. ITALIAN (FLORENTINE); 3RD QUARTER OF THE 16TH CENTURY. H. 4 FT. 6 $\frac{3}{4}$ IN. Purchased by the John Webb Trust.

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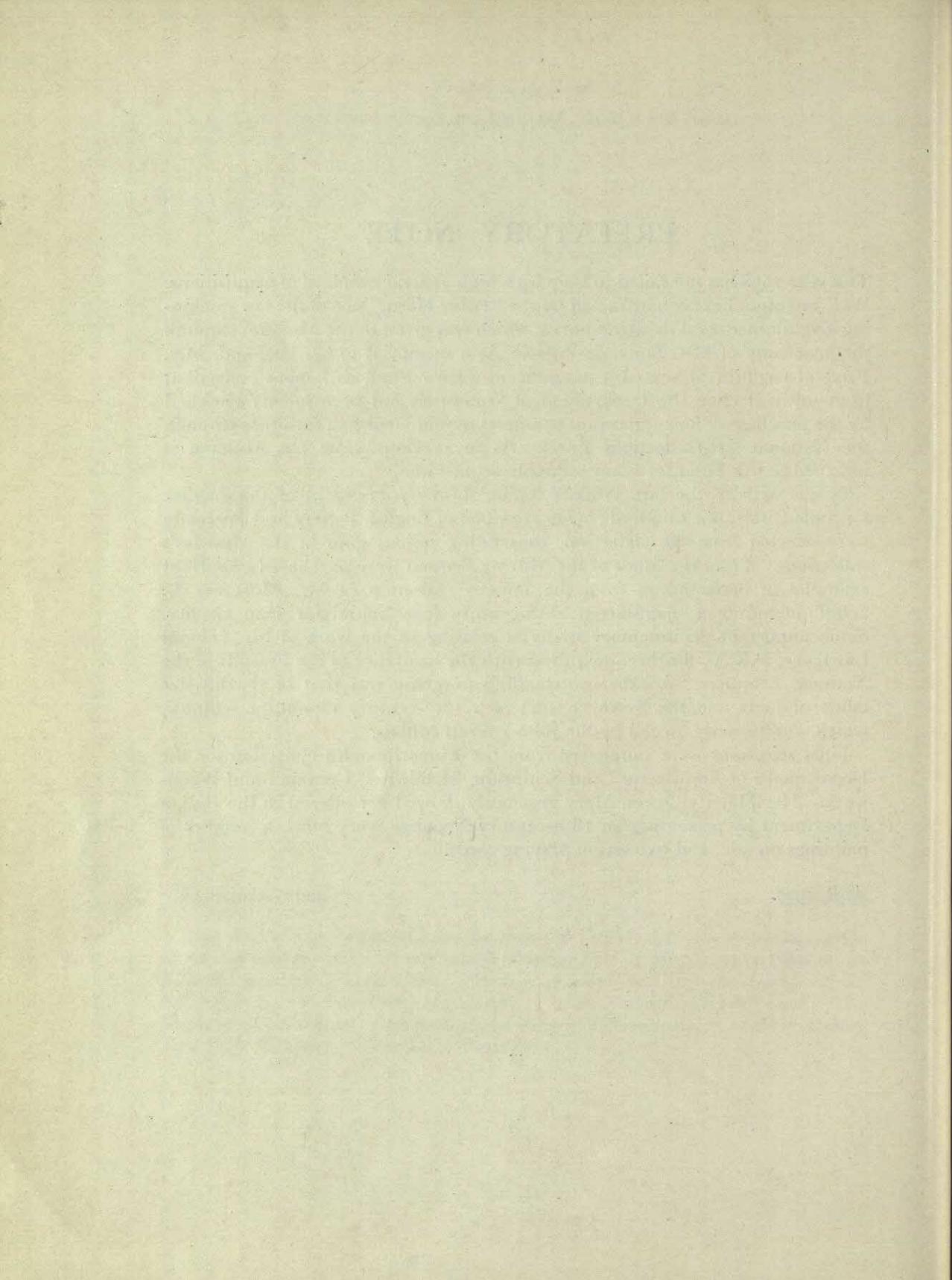
THE year 1938 has not failed to keep up a high general standard of acquisitions. Wide attention has been attracted by the "Pusey Horn," one of the few remaining English mediæval drinking-horns, which was given to the Museum through the generosity of Mrs. Bouverie-Pusey. As a memorial to her husband, Mrs. Percival Griffiths presented a magnificent mirror from his famous collection; from this collection the Department of Woodwork has been further enriched by the purchase of four important examples of mid-Georgian furniture through the National Art-Collections Fund. As in previous years the Museum is indebted to this Fund for many valuable acquisitions.

By the Will of the late Wallace Elliot, formerly President of the English Ceramic Circle, one hundred choice examples of English Pottery and Porcelain were selected from his collection, thus filling serious gaps in the Museum's collections. From the funds of the Murray Bequest were purchased important examples of bookbinding from the famous collection of Mr. Mortimer L. Schiff, including a magnificent 16th-century folio bound for Jean Grolier. Some important documentary material relating to the work of Sir Thomas Lawrence, P.R.A., has been acquired with the assistance of the Friends of the National Libraries. Another outstanding purchase was that of the life-size figure of Leda and the Swan, a work of a 16th-century Florentine sculptor, which was formerly owned by Sir John Everett Millais.

Final selections were purchased from the Eumorfopoulos collection for the Departments of Architecture and Sculpture, Metalwork, Ceramics and Woodwork. Her Majesty Queen Mary graciously showed her interest in the Indian Department by presenting an 18th-century Nepalese ivory bowl, a number of paintings on talc, and two sets of playing cards.

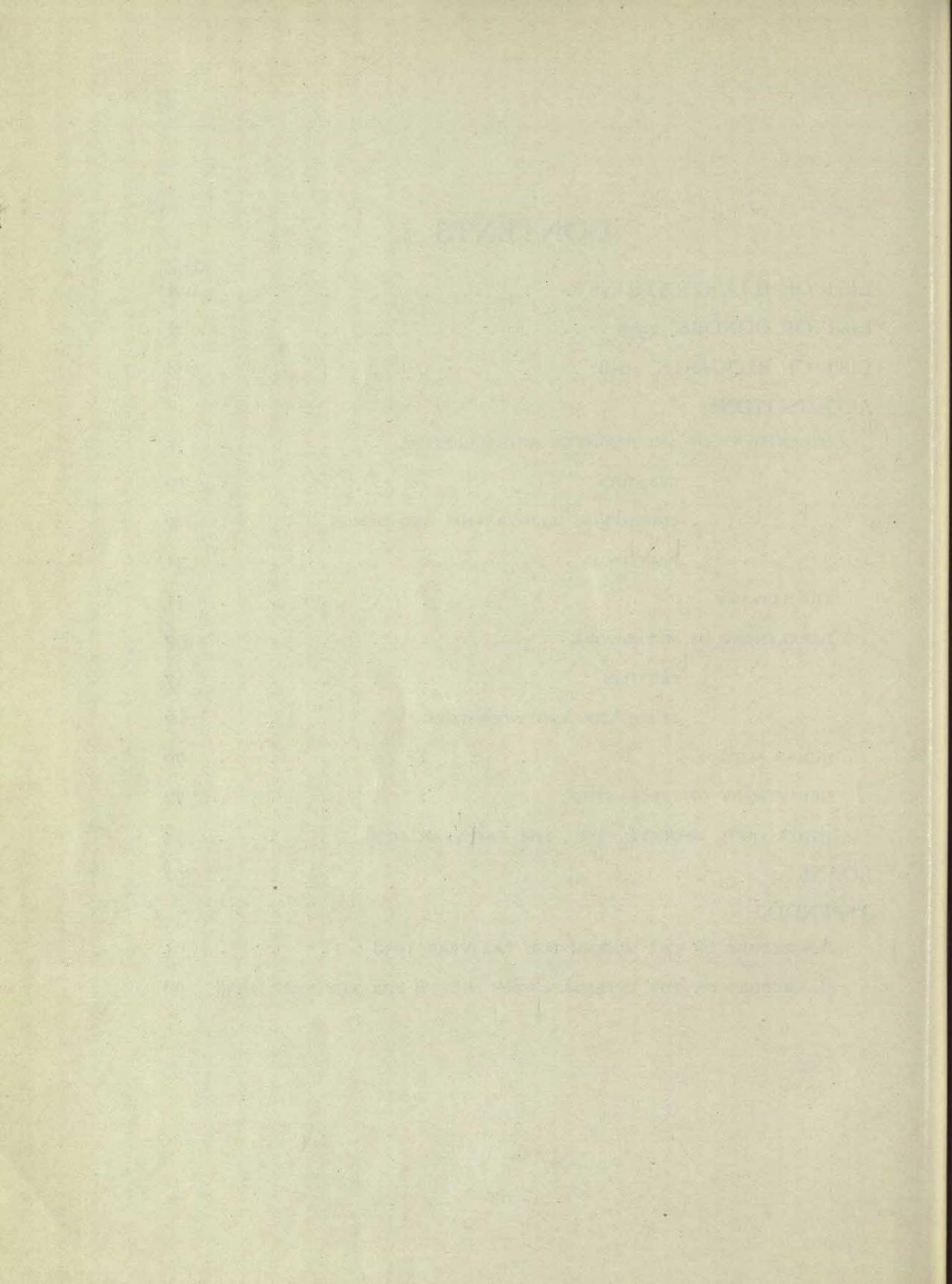
April, 1939.

ERIC MACLAGAN



CONTENTS

	PAGE
LIST OF ILLUSTRATIONS	vii
LIST OF DONORS, 1938	x
LIST OF BEQUESTS, 1938	xvi
 ACQUISITIONS:	
DEPARTMENT OF ARCHITECTURE AND SCULPTURE	I
" " CERAMICS	10
" " ENGRAVING, ILLUSTRATION AND DESIGN	20
" " PAINTINGS	31
THE LIBRARY	41
DEPARTMENT OF METALWORK	52
" " TEXTILES	57
" " FURNITURE AND WOODWORK	62
INDIAN SECTION	70
DEPARTMENT OF CIRCULATION	72
OTHER GIFTS, BEQUESTS, ETC., FOR THE YEAR 1938	74
LOANS	92
 APPENDIX:	
A.—REPORT ON THE MUSEUM FOR THE YEAR 1938	94
B.—REPORT ON THE BETHNAL GREEN MUSEUM FOR THE YEAR 1938	98



LIST OF ILLUSTRATIONS

PLATE NO.	I. PLATES	FACING PAGE
	LEDA WITH THE SWAN. Marble. Italian (Florentine); 3rd quarter of the 16th century	<i>Frontispiece</i>
1.	THE ANGEL OF THE ANNUNCIATION. Marble. By Giovanni di Agostino. Italian (Sienese); about 1333	2
2.	(a) SIR ISAAC NEWTON. Model in terracotta for the monument in Westminster Abbey. By John Michael Rysbrack (1693-1770). English, about 1731. (b and c) MOURNING CHILDREN. Marble. English; late 17th or early 18th century	3
3.	FLYING APSARA. Stone relief. Chinese; Northern Wei Dynasty (beginning of the 6th century A.D.)	6
4.	SIAMESE (SAWANKALOK) STONEWARES. (a) POT. Perhaps 15th century. (b) FIGURE OF A MONKEY. 14th or 15th century. (c) JAR AND COVER. Perhaps 12th century	7
5.	(a) JAR. Maiolica. Italian (Faenza); about 1490. (b) DISH. Hun- garian; dated 1707	10
6.	(a) DISH. Maiolica. Italian (Castelli); first quarter of 17th century. (b) DISH. Earthenware. Swiss (Winterthur); about 1640. (c) DISH. Earthenware, painted by Frederick van Frijtom. Dutch (Delft); about 1665	11
7.	(a) CUP AND SAUCER. Vienna porcelain; about 1725. (b) VASE. Earthenware. German (Höechst); 1750. (c) DRUG-JAR. Earth- enware. Netherlandish (Antwerp); about 1525	14
8.	(a) ROUNDEL. Stained and painted glass. German; about 1480. (b) DISH. Earthenware. Spanish (Talavera); first half of 17th century	15
9.	(a) FIGURE OF A HORSEMAN. Salt-glazed stoneware. Staffordshire; about 1745. (b) CUP. Earthenware. Staffordshire; dated 1701. (c) GROUP. Earthenware. Staffordshire; about 1755	18

PLATE NO.	FACING PAGE
10. (a and b) CUP AND SAUCER, and FIGURE. Porcelain. Chelsea. (c) FIGURE. Porcelain. Longton Hall. (d) GROUP. Porcelain. Derby. All about 1755	19
11. (a) DESIGN FOR A CHANDELIER. Anonymous. English; c. 1810. (b) DESIGN FOR STATE BED at St. James's Palace, by John Vardy, 1749	22
12. (a) DRAWING. By Cecil Elizabeth Drummond, aged 16 years. (b) ENGRAVING. By G. J. Xavery	23
13. MINIATURES. (a) By Thomas Flatman, 1673. (b) Attributed to A. Hertocks. (c) WATER-COLOUR. By S. H. Grimm, 1785	30
14. DRAWING. By Thomas Gainsborough	31
15. OIL PAINTINGS. By Luca Carlevarijs	38
16. BOOKBINDINGS. (a) By Florimond Badier. French; c. 1640. (b) By Cleeve. English; c. 1685	39
17. BOOKBINDING. French; c. 1555-60	42
18. BOOKBINDINGS. (a) English; with fore-edge dated 1658. (b) By Douglas Cockerell and Son. English; 1927. (c) By Paul Bonet. French; 1938. (d) By Sybil Pye. English; 1934	43
19. THE PUSEY HORN, about the middle of the 15th century	52
20. SILVER TANKARDS. English; 17th century	53
21. DISH, silver-gilt. Portuguese; about 1520-30	54
22. (a) TWO CLOCKS. German; early 17th century. Horizontal and Analemmatic dial. English; late 17th century. (b) BRONZE MORTARS. Swiss and Italian; 16th century. Flemish, about 1500	55
23. ENGLISH PEWTER. Candlesticks and Tankard, 17th century. Salt, dated 1746. Salt and Taperstick; 17th century	58
24. <i>Hsien.</i> CAULDRON. Bronze. Chinese. First style	59
25. (a) DOUBLET. (b) BREECHES. Silk. English; beginning of the 17th century	60
26. BROCADES. (a) Austrian (Vienna); mid-18th century. (b) French; beginning of the 18th century	61

PLATE NO.		FACING PAGE
27.	(a) MIRROR. English; about 1700. (b) LONG-CASE CLOCK. English; about 1720	62
28.	(a) "CHINA" TABLE. English; about 1760. (b) DAY-BED. English; about 1730	63
29.	OAK CHESTS. (a) French; about 1520. (b) English; about 1520	66
30.	(a) OVERMANTEL MIRROR. English; about 1775. (b) LIBRARY TABLE. English; about 1810	67
31.	MIRROR. German; about 1740	68
32.	(a) FLOOR-SPREAD. India (Jaipur, Rajputana); 17th century. (b) PAINTING ON SILK. India (Mughal); 17th century	69
33.	(a) WOODEN SHRINE. Tibet; 18th century. (b) TEMPLE HANGING PICTURE. (T'an-sku). Tibet; 18th century	70
34.	(a) DELFT ROUNDDEL, painted by Frederick van Frijtom, c. 1670. (b) EARTHENWARE BOWL, by Michael Cardew	71

IN TEXT

FIG.		PAGE
1.	WAX PORTRAIT OF AN ECCLESIASTIC. Italian; 18th century	9
2.	EARTHENWARE BOWL. Persian; early 13th century	19
3.	ROCK CRYSTAL ENGRAVING. Italian; 16th century	30
4.	PLAQUE. Mosan; 3rd quarter of 12th century	40
5.	DESIGN FOR THE LID OF A SNUFF-BOX. By Mongenor	51
6.	DESIGN FOR THE LID OF A COMFIT-BOX. French; 18th century	56
7.	WILLIAM III. Ivory portrait. By Jean Cavalier	71
8.	PLAQUE. 2nd half of 12th century	73

LIST OF DONORS, 1938

	PAGE		PAGE
H.M. THE KING	21	Mr. B. H. Blackwell	82
H.M. QUEEN MARY	70, 87, 98	Mrs. Blake	91
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	PAGE		PAGE
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Mr. J. L. Douthwaite	78	Mr. John Gillespie	91
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Mr. A. R. Dryhurst	84	Lieut.-Col. D. H. Gordon, D.S.O.	90
Mr. L. G. Duke	35		

	PAGE		PAGE
Mr. J. B. Gordon	79	Lady Humphrys, D.B.E.	88
Mr. H. V. Gossman	87	Mr. John Hunt	5
Miss L. O. Graeme	88	Mr. Clarke Hutton	78, 91
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Monsieur Hans Haug	84	Mr. Istvan Komaromy	77, 100
Brig.-Gen. H. L. Haughton, C.B.	71	Mr. A. J. Koop	78, 80, 81
Lord Edward Hay	63	Mr. A. Z. Kruse.	77, 78
Mrs. Celia Hemming	14	Dr. Lotte Labus	84
Mr. W. J. Hemp	79, 80	Mr. A. V. Laferla	84
Dr. Henrik Herz	14	Monsieur J. Lafond	84
Miss Barbara Heseltine	79	Lakeside Press	50
Miss E. Hewett	88	Mr. S. F. Lavender	87
Mr. John Hewitt	47	Mr. A. Laws	79, 80
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Mr. G. D. Hobson, M.V.O.	84	Staatliche Akademie für Graphische Künste, Leipzig	50
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The Hospital for Sick Children, Great Ormond Street	86	Mr. A. E. Littleboy	90
The Honble. Lady Alice Curzon Howe	87	London and North Eastern Railway Co.	73
Mrs. A. L. Hudswell	81	London Midland and Scottish Railway Co.	74
Professor H. F. Humphreys, F.S.A.	84	London Passenger Transport Board	73, 78
		The Basil Long Memorial Fund	31, 34

	PAGE		PAGE
Miss Elyse Lord	77, 78	Mr. F. J. Nettlefold	50
Mr. E. V. Lucas	89	Dr. Elizabeth Neurdenburg	84
Mr. A. F. Luttrell	76	Mr. J. L. Nevinson	59, 91
Mrs. J. W. Mackail	39	Mrs. J. Newton-Robinson	44, 77, 78
Sir Eric Maclagan, C.B.E.	79	Pierpont Morgan Library, New York	82
Mr. J. C. Magrath	84	Miss Carolin Nias	8
Mr. D. Mahon	84	Mr. T. C. Nixon	75
Miss E. M. Major	86, 88	The Duke of Norfolk	62
Mr. Max E. L. Mallowan	75	Norfolk House (St. James's Square) Syndicate, Ltd.	62
Mrs. Matthews	74	Miss A. Ogle	78
Mr. Alfred Meigh	76	Sir Francis Oppenheimer, K.C.M.G.	14
Lady Melchett	61	Miss M. Ozanne	88
Messrs. British Mercedes- Ben., Ltd.	50	Mr. O. F. Parker	81
Mrs. S. de Mierre	87	The executors of the late Kinton Parkes	49, 51, 78, 80
Dr. Kurt Miles	50	Mr. F. Partridge	84
Mr. Eric Miller	91	Miss M. Patey	81
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Mrs. A. Penryn Milsted	89	Mr. G. L. Pearce	86
Mr. Kirkor Minassian	74	Mr. R. H. Pearson	80
Miss S. Minet	87	Mrs. M. E. Percival	91
Professor E. H. Minns, F.S.A.	84	Mr. G. A. Pfeiffer	84
Mr. H. D. Molesworth	79	Monsieur R. Pfister	84
Miss Moon	84	Miss P. Phillips	86
Mr. Stanley Morison	84	Mr. W. H. Phillips	81
Messrs. Mosers, Ltd.	4, 75	Messrs. Pilkington's Tile and Pottery Co.	90
The Mosleys of Burnaston House, Derbyshire	89	Mr. C. A. Potter	76
Lieut.-Col. W. E. Moss	44	Messrs. James Powell & Sons	90
Mr. J. C. D. Mounsey	86	Mrs. M. J. Powell	86
Mr. G. B. Mountford	80	Herr Ludwig Praehauser	84
Miss C. M. Mugford	98	Colonel C. P. Prescot	84
Sir George Murray, K.B.E.	76	Mrs. Preston	70, 90
National Art-Collections Fund	20, 44, 53, 62, 74, 77, 87, 88, 91, 99	The Print Collector's Club	77
National Gallery	45		
National Portrait Gallery	45		
Mrs. Fanny D. Parker Ness	90		

	PAGE		PAGE
Madame Mascha Prochaska- Mühlkampf	79	Mr. Alfred Spero	75
Miss Madge Pulsford	91	Mr. Leonard Spero	6
Miss Sybil Pye	44	Mr. L. J. Spillman	76
Captain A. Rahman	84	Mrs. C. M. Sprott	6
Mr. Bernard Rackham, C.B..	78, 79, 84	Lady Spickernell	57, 58, 87, 88
Mrs. Edmund Raftery	76	Major B. Slatineanu	84
Mr. L. Raven-Hill	98	Dr. Robert Steele	51
Mr. F. A. Rawlence	60, 87, 88, 91	Mrs. H. Steil	77
Messrs. Petrus Regout & Co.	90	Dr. France Stele.	84
Mr. Andrew T. Reid	50	Mrs. Louise Stephens	87
Mrs. E. Rinder	74	Messrs. Stevens and Williams, Ltd.	91
Miss Rippon	84	Hallwyll Museum, Stockholm	50
Mr. W. Roberts	84	Dr. Karl Stork	84
Mr. F. G. Roe	81	Miss Jane Strachey	86
Mr. T. H. Russell	33	Stuart Advertising Agency	50
Mr. A. Rutherford	84	Messrs. Susie Cooper Pottery, Ltd.	90
The Duke of Rutland	49	Mr. Thomas Sutton	84
Mr. A. K. Sabin	81	The Ruler of Swat State, North-West Frontier Pro- vince	71
St. Austell Brewery Co., Ltd..	79	Mr. W. R. Symons	91
Mr. S. Sanmuganathan	79	Mr. Harold Thacker	89
Mr. Frank Savery	84	Mrs. A. Hugh Thompson	35
His Serene Highness Prince Schönburg	84	Mrs. Thomson	72
Mrs. Alexander Scott	33	Professor Jocelyn Thorpe, C.B.E., F.R.S..	75
Miss G. Scott-Thomson	84	Board of Tourist Industry, Tokyo	78
Professor L. Servolini	77, 78	Miss Amy Tomes	76, 87, 91
Mr. E. Seymour	77	Mr. Sidney Toy, F.S.A., F.R.I.B.A.	84
Messrs. Shell-Mex & B.P., Ltd.	50, 73, 78	Professor Tristram	3
Colonel R. Shoolbred, C.M.G.	84	Messrs. Trust Houses, Ltd.	88
Usines Simca	50	Mr. T. Tyrwhitt.	80
Jhr. Ir. C. C. Six	84	Mr. W. G. Ullathorne	86
Mr. C. M. Skepper	86, 91	Mr. P. J. H. Unna	51
Mr. S. F. Colley Smith	91		
Southern Railway Co..	78		
Miss L. Speakman	81		

PAGE	PAGE		
Reale Istituto di Belle Arti delle Marche, Urbino	50	Mr. E. K. Waterhouse	49
Mr. Aymer Vallance	79	Mr. H. B. Waters	80
Mr. A. H. Vallance	90	Mrs. A. Carwick Webster	55
Mr. A. Van de Put, F.S.A.	84	Messrs. Wedgwood & Sons	90
Monsieur J. J. Marquet de Vasselot	84	Miss E. E. Gill Welch	79
In memory of the late A. R. Verschoyle	75	Miss Wild	76
Signor Ugo Monneret de Villard	84	Miss Elizabeth H. M. Wild	79
Reale Commissione Vinci- anna	49	Monsieur Georges Wilden- stein	84
Messrs. Wakeley & Wheeler	91	Professor B. Williams	88
Mr. Augustus Walker	36	Mr. I. A. Williams	81
Mr. W. H. Romaine Walker	76	Mrs. W. B. Winckworth	86
Messrs. John Walsh Walsh, Ltd.	91	Mr. Armand Wittekind	75
Captain Philip Walter, R.N. (retired)	90	The executor of the late Miss E. Stewart Wood	33
Colonel Sir Cusack Walton	90	Mr. W. L. Wood	79
		His Majesty's Office of Works	86
		Mr. H. J. L. Wright	78
		The Züricher Kunstgesell- schaft	78

LIST OF BEQUESTS, 1938

	PAGE		PAGE
Miss Mabel Brandon	75	Mr. Sydney D. Kitson	81
Mr. William Acland Cockerell	86	Captain H. W. Murray	35, 77
Mr. Wallace Elliot	14, 83	Mr. Charles H. Shannon, R.A.	78
Lady de Gex	7	Lady W. S. Theobald	66
Professor F. Ll. Griffith and		Mr. E. H. A. C. Wells	89
Mrs. Griffith	91		

DEPARTMENT OF ARCHITECTURE AND SCULPTURE

ITALIAN SCULPTURE

ONE of the notable gaps in the collection of Italian sculpture was partially filled by the purchase of an exceptionally attractive marble figure of the Angel of the Annunciation belonging to the Sienese School of the 14th century (Plate 1). Nothing definite is known of the provenance of the figure beyond the fact that it was offered for sale in Siena many years ago, but, in spite of slight differences in details, there is little doubt of the correctness of the suggestion made some years ago by Mr. Mason Perkins¹ that the Angel is a companion figure to a Virgin in the Louvre acquired in 1862 from the Campana Collection². The sculptor was certainly one of several Sienese artists working in the Cathedral at Arezzo between about 1329 and 1334. The well-known Tarlati monument in the Cathedral, finished in 1330, is signed by Agostino di Giovanni and Agnolo di Ventura, both of Siena, but the style of this monument, though close, is slightly different from that of the Angel, the figures being stiffer and clumsier. There are, however, two figures of the Annunciation from the chapel of Cencio Tarlati³, which are precisely similar in style to the Angel, and these, from comparison with a signed relief in San Bernardino at Siena and documentary evidence, may be assigned to Giovanni, son of Agostino. Giovanni worked as assistant to his father in Arezzo and there are documents to show that he was still working there on the Tarlati chapel in 1334⁴. The fragments of the rather earlier Arca di Sant' Ottaviano at Volterra which have been variously ascribed to Agostino, to Agnolo and to Giovanni, though probably too early for the latter, show similar characteristics, the pose of an angel on the relief with the effigy of the dead saint being very close to that of the figure recently acquired by this Museum. Giovanni's later work on the Cathedral at Siena, of which he was principal architect in 1336 and in 1340, is rather different in style, and the angel may therefore reasonably be ascribed to his earlier period, probably not much later than 1333.

¹See ROGER FRY in the *Burlington Magazine*, XL (1922), p. 54.

²Musée National du Louvre, *Catalogue des Sculptures. Moyen Âge et Renaissance*, 1922, No. 581.

³A. DEL VITA: *Il Duomo d'Arezzo*, 1915 (?), p. 45, figs. 54 and 55.

⁴MILANESI: *Nuovi Documenti per la Storia dell'Arte Toscana*, 1901, p. 29.

Another very important acquisition was a life-size figure of Leda and the Swan in brownish marble, purchased with the funds of the Webb Bequest (frontispiece). The Museum was especially fortunate in acquiring it, as the collections have hitherto contained no sculpture resembling it at all closely in style. This very beautiful figure was bought by Mr., later Sir John Everett Millais in Florence at the end of 1865, and according to a letter, dated December 25th of that year, written by Mrs. Millais "It came out of the Galli Palace a collection broken up and dispersed this summer". As in the case of so much 16th-century sculpture it was formerly ascribed without justification to Michael Angelo, but, while the figure has obviously nothing to do with Michael Angelo himself, it does appear to be by one of a group of Florentine sculptors strongly influenced by him. Of these, Vincenzo Danti has been suggested as perhaps the most likely and the statue certainly bears a distinct resemblance to the figures on the small bronze door in the Museo Nazionale at Florence made by Danti in 1560-1, though the forms on the door are softer and less taut than those of the Leda. A bronze angel bearing a candlestick in the Cathedral at Pisa, a late work by Stoldo Lorenzi made in 1582-3, suggests another possible sculptor. Other figures related in style are the bronzes on the fountain in the Piazza della Signoria in Florence, variously ascribed to Ammannati, Vincenzo Danti, Andrea Calamecca and others. The compact springy modelling of the Leda suggests the style though not the hand of Cellini, himself influenced by Michael Angelo, rather than the heavier and more classical style of Giovanni Bologna and his school. In any case, though it is almost impossible to disentangle their individual work, the Leda is certainly by one of this group of Florentine followers of Michael Angelo and must date from the middle or second half of the 16th century.

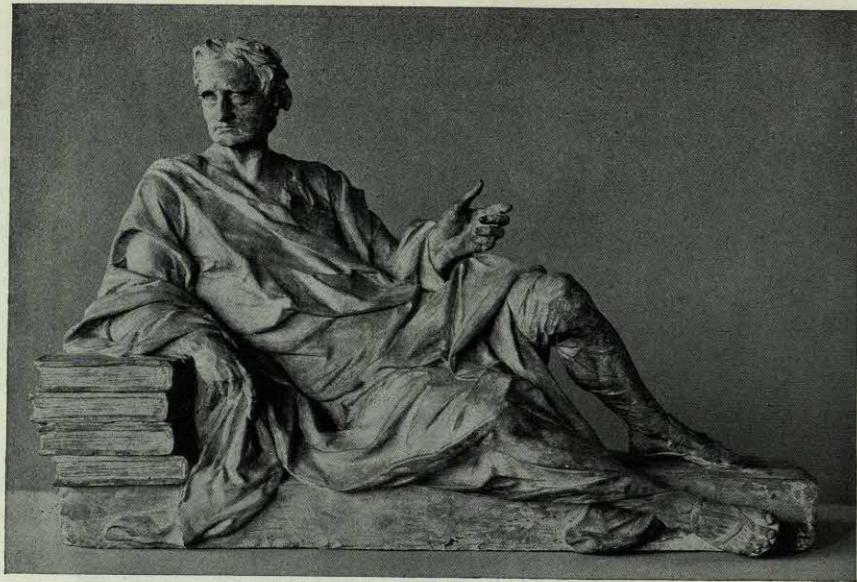
A page of drawings formerly in the Heseltine Collection shows two views of the Leda and also a Pietà which vaguely resembles Michael Angelo's group in St. Peter's, but this latter composition was so much imitated that its presence is of little help in identifying the sculptor. The drawing does, however, at any rate suggest that this particular Leda was regarded as of considerable importance in the 16th century.

The Leda would seem to be the work of a youthful artist, as the left leg was obviously found to be too thick in comparison with the right, and the sculptor has started to correct this, though he has left the alteration incomplete. The unfinished condition of the figure makes it of great technical interest as showing the method of work, even apart from the beauty of the composition and its very decorative qualities.

Other interesting acquisitions were four terracotta models purchased for a very small sum at the sale of the well-known Hähnel collection. A large



THE ANGEL OF THE ANNUNCIATION. MARBLE. BY GIOVANNI DI AGOSTINO. ITALIAN (SIENESE); ABOUT 1333. H. 2 FT. 11 $\frac{1}{2}$ IN.



(a)



(b)



(c)

(a) SIR ISAAC NEWTON. MODEL IN TERRACOTTA FOR THE MONUMENT IN WESTMINSTER ABBEY. BY JOHN MICHAEL RYSBRACK (1693-1770). ENGLISH; ABOUT 1731. H. 13 $\frac{1}{2}$ IN. Given by Dr. W. L. Hildburgh, F.S.A. (b and c) MOURNING CHILDREN. MARBLE. FIGURES FROM A MONUMENT. ENGLISH; LATE 17TH OR EARLY 18TH CENTURY. H. 16 $\frac{3}{4}$ IN. AND 17 $\frac{3}{4}$ IN.

majority of the more important terracottas forming this collection are related to known works by Michael Angelo and a number of authorities have ascribed them to Michael Angelo himself. Other writers have believed them to be copies of lost models or reductions of extant originals¹. The terracottas were acquired from a dealer in Nuremberg by Hähnel in the 1840's and some of them were by him identified with a number of models in the collection formed by Paul von Praun in Bologna at the end of the 16th century and moved to Nuremberg in 1616. The first identification of these models with Michael Angelo is given in the *Description du Cabinet de Monsieur Paul von Praun* by Christophe de Murr in 1797, where some of them, including the "Dawn" and "Night" recently purchased by the Museum, are definitely ascribed to Michael Angelo. The two remaining purchases represent the right arm of Christ from the Pietà in St. Peter's, Rome, and the right hand of the Moses in San Pietro in Vincoli at Rome. It is hardly possible to accept these terracottas as original models by Michael Angelo and it seems far more likely that they are reduced copies of his works modelled in the 16th century, possibly with a view to the production of bronze versions such as may be seen in many collections.

Mr. E. Bullivant presented an interesting marble bust. There is little doubt that it is a portrait of the Roman architect Domenico Fontana, whose formidable energy during the pontificate of Sixtus V began the destruction of mediæval Rome which the Baroque architects completed, and who created for himself an undying monument in the erection of the obelisk which stands outside St. Peter's to-day.

The bust, though its chief interest is iconographical, is a good example of the type of portraiture which the innumerable late Renaissance and Baroque tombs of Roman Churches have made familiar, where the sobriety and lack of pretension in the execution lend a dignity which is often entirely missed in more ambitious works of art.

ENGLISH SCULPTURE

In recent years the Department has been making a special effort to obtain a wider and more representative collection of English sculpture, and it is gratifying that the year under review has seen a number of additions in this section.

Among the earlier examples Prof. Tristram presented a painted capital from St. Nicholas Priory, Exeter. The Priory, of which only the crypt remains, was founded in 1080, but from the style of the design it seems probable that this

¹A short bibliography of the literature on the subject supplied by the late owner is given in Messrs. Christie's catalogue of their sale, 24th February, 1938. For illustrations see MEIER-GRAEFE: *Michael Angelo. Die Terrakotten aus der Sammlung Hähnel.* 1924. 40 plates.

capital dates from the following century. This object is particularly interesting in that the painting is in unusually good condition. Belonging to a later century, though difficult to place exactly, is a Purbeck marble head of a cross presented by Mr. F. A. Drey. The object was found in Kent, but though it may possibly be local work there is not sufficient evidence either in the style or in the circumstances of the provenance to insist upon such an origin; it has also been very plausibly suggested that the cross may actually have been carved at Purbeck. The triangular form of the head with its roofing is closely paralleled by two examples from Herefordshire at Madley and Tyberton¹. The figure carving on these two examples shows, however, marked characteristics of the 15th century, while that of the present head would seem to call for an earlier date, perhaps in the 13th century, although as retardatory provincial work it may well be somewhat later than its archaic appearance would at first suggest.

Of considerable architectural interest also is the collection of decorative terracotta fragments presented by Messrs. Mosers found on the site of Old Suffolk Place, formerly the Palace of Charles Brandon, favourite and brother-in-law of Henry VIII. The Palace was built by Brandon on family lands in Southwark between 1518 and 1522 for his wife Mary Tudor. About 1537 it became Crown property but was later presented by Mary I to Nicholas Heath, Archbishop of York, by whom it was sold in 1557, after which it was in part if not wholly pulled down. A drawing of the Palace by van den Wyngaerde in his view of London dated 1550 shows it to have been a building of considerable size and architectural pretension². The style of the decoration, in common with that of several Tudor buildings of the period, notably of course at Hampton Court, shows strong Italian influence, suggesting direct contact with, though probably not the actual hand of, one of the imported Italian workmen.

Three desirable examples of later English sculpture were also acquired—a striking terracotta sketch, presented by Dr. W. L. Hildburgh, F.S.A., for the figure on the monument to Sir Isaac Newton in Westminster Abbey (Plate 2a), and two marble mourning figures of children (Plate 2 b and c). Apart from the interest of its historical association the terracotta sketch is in itself a work of considerable distinction by a famous sculptor, and forms a valuable addition to the Museum's collection of models for English monuments which is already considerably indebted to the same donor. The monument, executed by Rysbrack from designs by William Kent, was erected according to Vertue in April 1731, three years after Newton's death in 1728³.

¹AYMER VALANCE : *Old Crosses and Lych Gates*, 1920, p. 82.

²KINGSFORD in *London Topographical Record*, XII (1920), pp. 36-7.

³Walpole Society, XXII (1934), Vertue III, pp. 50-1.

A drawing bearing the name of Kent but which may possibly be a copy by Rysbrack is, together with a number of other Rysbrack drawings, in a private Collection in this country; while another drawing in this Museum (E.4910.19) undoubtedly by Rysbrack shows, in reverse, an identical composition. In this case, however, the face of the figure is youthful, and on the pyramid behind is a cartouche surmounted by a coronet, suggesting that it may be an adaptation by the artist of the Newton design for some aristocratic dilettante, rather than an alternative sketch for this monument.

The marble mourning children show a little girl playing with a skull and a seated weeping boy holding an hour glass. Such child figures, in keeping with the contemporary taste for allegorical representation, are occasionally to be seen in churches, standing or seated on the cornice or dado mouldings of some of the larger architectural monuments of the late 17th or early 18th century. The rounded rather exaggerated modelling of these figures is typical of the better English work of the period, and the acquisition of these examples makes a welcome addition towards a more representative exhibition of early 18th-century English sculpture. It has not yet been possible to attribute these figures definitely to any particular sculptor, though the name of Thomas Stayner has tentatively been put forward by Mrs. Esdaile.

IVORY CARVINGS

For the first time for many years no ivory carvings were purchased, but, thanks to a number of generous donors, several interesting additions were made to the collection. The earliest, given by Mr. John Hunt, was a small bone plaque with a curious representation of a man and woman (?) on horseback embracing. The same subject appears on a chess-piece now on loan to the Museum, and both pieces are probably English work of the 12th century. A collection of portrait reliefs and a small bust given by Dr. W. L. Hildburgh, F.S.A., are interesting additions to the important collection of ivory portraits acquired during the last few years. The reliefs include a medallion of William III (fig. 7), a characteristic and fine example of the work of Jean Cavalier and a portrait of an unknown man in its original piqué case. Both carvings are French and date from the late 17th century. A portrait in high relief of Princess Charlotte Augusta, daughter of George IV, signed by John Kelly and dated 1817 and a bust of a lady by C. Kelly, signed and dated 1818, are of English workmanship.

The remaining ivories both belong to the 19th century. A cribbage board elaborately turned by Nathaniel Engleheart (1790-1869), a son of the well-known miniature painter George Engleheart, was given by Nathaniel's

grand-daughter, Mrs. C. M. Sprott. Mr. Leonard Spero gave a bust of Lady Augusta Stanley signed by Mary Grant, a sculptress who exhibited at the Academy and elsewhere between 1860 and 1903.

GERMAN BOXWOOD CARVING

The only example of German sculpture acquired during the year was a finely carved boxwood crucifix set on an elaborate rococo base¹. The base is carved as a grotto and shows a bishop kneeling before a table on which rest Instruments of the Passion and an open book; on the floor of the grotto are more books, while against the wall rests the bishop's staff. The group is signed WITZ. A number of similar rather elaborately treated small carvings by this artist are at Berlin², Munich³, and elsewhere and bear witness to his facility as a carver and sense of feeling for harmonious decoration. Little is known of the artist's life beyond that he was active in Würzburg during the second half of the 18th century. His christian name, given by Feulner as Benedickt⁴, would also seem possibly to be a matter for conjecture⁵.

AN ITALIAN ROCK-CRYSTAL ENGRAVING

Early in the year the Department acquired from the executors of the late G. McNeil Rushforth, a rock crystal engraving of the Adoration of the Shepherds by Giovanni Bernardi (fig. 3). The crystal, which has already been published by its former owner⁶, is one of the comparatively small number of such objects produced by a group of artists working in North Italy during the middle years of the 16th century. Of these the best known are Valerio Belli and the author of the present example, Giovanni dei Bernardi di Castelbolognese (1496-1553). Giovanni Bernardi is one of the few exponents of the art of crystal engraving whose achievement raises him above the rank of a simple craftsman. Normally the technical difficulties were such that a division of labour between the man responsible for the design and the man responsible for the execution was inevitable. Giovanni Bernardi, though he frequently adapted the designs of others, was successful in impressing his own character on his borrowings and not infrequently appears to have done his own designing.

The present example was already known from a lead plaque in the

¹BANGE: *Die Bildwerke des Deutschen Museums*, IV (1930), Kleinplastik; p. 128. Cf. No. 7728.

²BANGE: *loc. cit.*, pp. 128 ff.

³Münchner Jahrbuch der Bild. Kunst, X (1916-18), p. 303.

⁴Skulptur und Malerei des 18 Jahrhunderts in Deutschland, 1929, p. 105.

⁵BANGE: *loc. cit.*, p. 129.

⁶Burlington Magazine, Dec. 1937, pp. 284, 285.



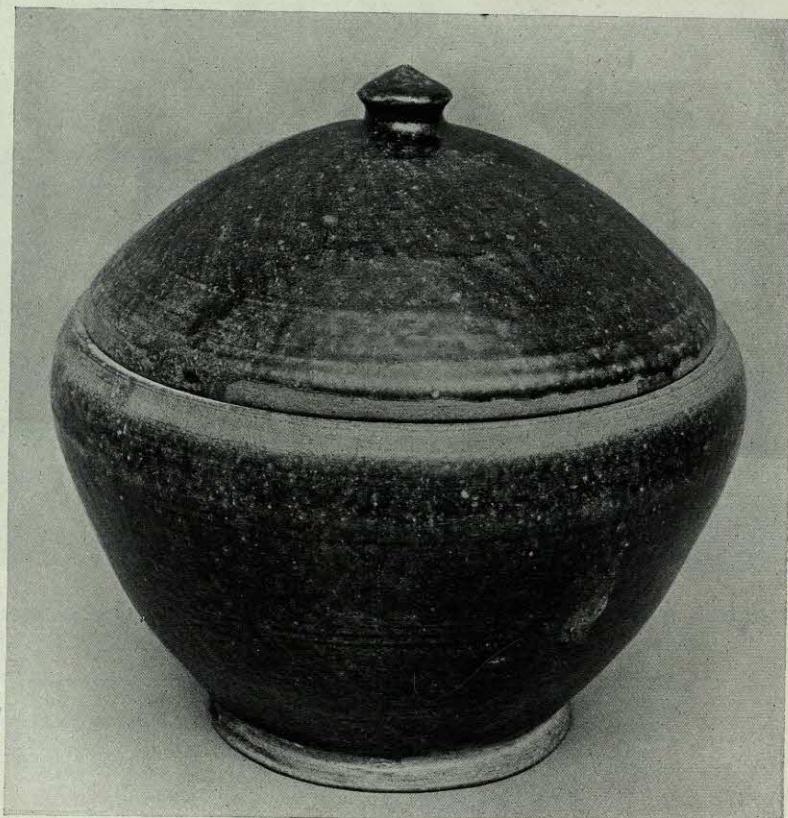
FLYING APSARA. STONE RELIEF, STATED TO COME FROM THE CAVES OF LUNG-MEN.
CHINESE; NORTHERN WEI DYNASTY (BEGINNING OF THE 6TH CENTURY A.D.). H. 2 FT.
 $1\frac{1}{4}$ IN.



(a)



(b)



(c)

SIAMESE (SAWANKALOK) STONEWARES. (a) POT. PERHAPS 15TH CENTURY. H. 2 IN. (b) FIGURE OF A MONKEY. 14TH OR 15TH CENTURY. H. $3\frac{1}{2}$ IN. (c) JAR AND COVER. PERHAPS 12TH CENTURY. H. $8\frac{1}{8}$ IN.

Kaiser-Friedrich Museum¹ and another of bronze in the Este Collection in Vienna², but both of these may be assumed to have been executed after the crystal.

A remarkable feature is that the hollows of the *intaglio* are filled with gold leaf, while the back has an ultramarine ground. Some such filling was probably customary when the crystals were first made, but examples in which the filling has survived are rare. It is not possible to be certain of the use to which the crystal was originally put, probably it formed part of the inlaid decoration of a candlestick or casket of which the Farnese Casket in Naples is the most celebrated example; it may, however, have been mounted and shown by itself. The difficulties of execution made these crystals rare and expensive articles in their own day, and the Museum is fortunate in having been able to secure an example that must rank as one of the most exquisite small Italian objects in the collections.

DE GEX BEQUEST OF WAX RELIEFS

The collection of waxes was notably enlarged by a bequest of 25 waxes from the collection of the late Lady de Gex³. The waxes cover a wide period and from the Museum's point of view are particularly valuable as supplying examples of types that have not hitherto been represented in the collections. Two small half-length figures representing Purgatory and Hell are of great interest. They arrived with an attribution to the celebrated Sicilian modeller, Giulio Gaetano Zumbo, who is represented in the Museum by a large group of the Nativity⁴, but in spite of certain affinities with this artist's normally gruesome productions, the rather weak modelling of the figures is not at all characteristic of Zumbo nor even of Italian work of the period and partly on the strength of the frames which are obviously contemporary, they have been provisionally described as late 17th-century Spanish work. Another very similar in appearance representing the "Judgment of the Damned", though slightly damaged, is an interesting example of the combination of modelling and painting used in the representation of these scenes. The most notable feature of the collection is, however, the series of portraits. Two are outstanding: the "Portrait of an ecclesiastic" (fig. 1), an Italian work possibly by Angelo Pio (1690-1770)⁵, and an attractive half-length "Portrait of a lady with a red scarf". The former as an interpretation of clerical piety is really remarkable, and the attractions of the object are greatly enhanced by the contemporary

¹BANGE: *Die Italienischen Bronzen der Renaissance*, Part II, 1922, No. 860.

²PLANICIG: *Die Estensische Kunstsammlung*, 1919, No. 386.

³Connoisseur, XXIII (1909), pp. 225 ff.

⁴Review of Principal Acquisitions during the Year 1935, p. 7, Pl. 4.

⁵See Mostra del Settecento Bolognese, Catalogo, 1935, pp. 144-6.

setting. The "Portrait of a lady" is in a more sober mood but also shows considerable sensibility in expressing the sitter's character. The appearance of the sitter in this wax rather suggests a French origin, but the modelling is a little more robust than usual, and though there are no definite grounds for calling it so, the work has provisionally been described as English early 19th century.

Other waxes worth noting are a pair representing "Youth and Age", which closely resemble two such in the Wallace Collection¹, a portrait probably representing George Morland the famous English artist, and another of J. G. Lavater, a good example of German 18th-century portraiture.

CHINESE SCULPTURE

In addition to the final selection of jades and small objects from the Eumorfopoulos Collection, the Department was fortunate in the acquisition of three important pieces of sculpture.

The first are two "Dogs of Fo" given by Mrs. Baynes and her sister, Miss Carolin Nias, in memory of their father, Admiral Sir Joseph Nias, K.C.B. The "dogs", which are of granite, were brought from a deserted temple on the island of Ku-lung-su on the coast of South China at the time of the first China War in 1840-2. The name "dog", which is habitually applied to these animals, probably owes its origin to a Japanese misinterpretation of the fantastic Chinese representation of The Foist lion or "Lion of Buddha"². The lion makes its appearance in Chinese literature as early as the Han dynasty, but it was not until Buddhism became the State religion in the 6th century, that it became a popular subject for artists, and it is of all the animals associated with Buddha the most often represented in sculpture and decoration. Lions are usually shown in pairs, the male with his paw on a ball, and the female nursing a cub. Various meanings are attached to the ball with which the former plays, but the most reasonable is perhaps that which interprets it as being originally the Buddhist Jewel of Law, the stone which grants every wish³.

The third piece of sculpture is probably the most important addition to the Chinese Collections since the Eumorfopoulos Collection was bought in 1935. It is an extremely beautiful relief of a flying musician of the Apsara type (Plate 3). The figure is said to have come from the Lung-mén Caves in the province of Honan and its style agrees perfectly with the assertion. Perzynski⁴

¹J. G. MANN: Wallace Coll. *Catalogue of Sculpture . . . and Wax-reliefs*. 1931. pp. 182, 183. Nos. S.457, 458.

²COLLIER: *Dogs of China and Japan*, 1921. p. 117.

³HOBSON: *Later Ceramic Wares of China*, pp. 127, 128.

⁴PERZYNSKI: *Von Chinas Göttern*, 1921, p. 105.

describes in his book reliefs in the Lung-mén Caves, of "angel Musicians, half dancing girls, half Court ladies", and Siren¹, dealing with the same caves, shows similar figures grouped round a central figure of Buddha, which he attributes to the beginning of the 6th century. The relief is, of course, only a fragment cut from the living rock, but it is singularly complete in composition and of such quality that it must rank as one of the most beautiful pieces of Oriental sculpture in the Museum; and even if its historical importance as a type hitherto unrepresented in the collection had not justified its purchase, its intrinsic beauty would have.

¹SIREN: *Chinese Sculpture*, 1925, Pl. 81, 83.



FIG. 1 (see p. 7).

DEPARTMENT OF CERAMICS

SIAMESE STONEWARE

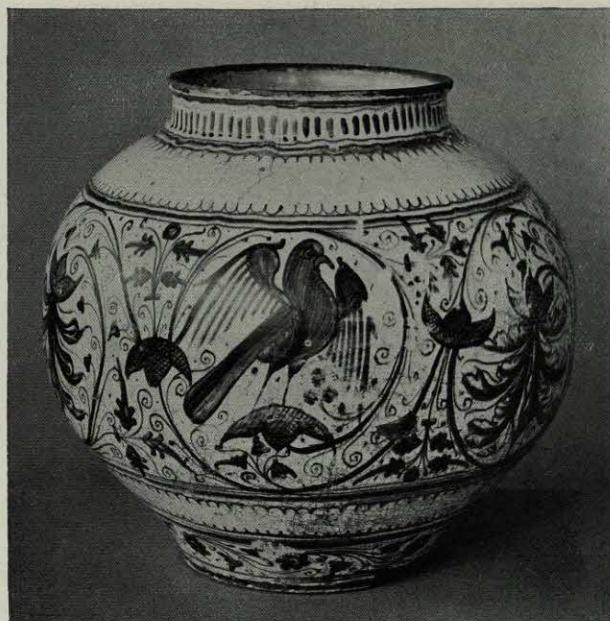
THE Museum has for some time possessed an interesting and important collection of fragments and wasters from the kiln-sites of Sawankhalok and Sukhothai in Siam, where stonewares of Chinese type were made at latest from the 13th century onwards. These wares, like the Chinese celadons they often imitated, were evidently an important article of trade, widely exported to distant countries; one bottle in the Museum collection was bought in Persia, and many specimens have been found in the Philippine Islands, while the name of the Japanese *Sunkoroku* ware is actually a corruption of the word Sawankhalok. The acquisition of a collection of fragments for the Museum in 1927 was the occasion of some remarks upon them in this Review¹. Complete specimens of some of the finer types were, however, lacking at that time, and indeed are rarely found outside Siamese private collections. A welcome opportunity to remedy this deficiency was therefore taken during the year when a group of typical specimens was acquired from the collection of Dr. R. S. le May. This collection, formed and studied during a long period of residence in Siam, has for some years been on loan in the Museum.

The earliest of the Siamese wares are presumably those showing little or none of the Chinese influence which is so obvious in the later types. A tall high-shouldered vase with strongly marked horizontal ridges is of Khmer type and is ascribed by Dr. le May² to the 12th century or earlier, while a very beautiful covered jar (Plate 4c) and a dish are also assigned by him to the period before immigrant Chinese potters began to make the characteristic later celadon glazed wares. But though in form these three pieces are unlike the Chinese, in the technique of their high-fired resonant body and uneven brown glaze they show a kinship with the so-called proto-porcelains made in China from the 3rd century onwards.

Among the wares of the "Chinese" period, the celadons were already fairly well represented in the Museum, and the only specimen with this glaze chosen from the le May Collection was a jar and cover with incised decoration,

¹*Review of Principal Acquisitions*, 1927, p. 10.

²REGINALD LE MAY: "The Ceramic Wares of North Central Siam" in *The Burlington Magazine*, LXIII (1933), Pl. 1a, p. 56.

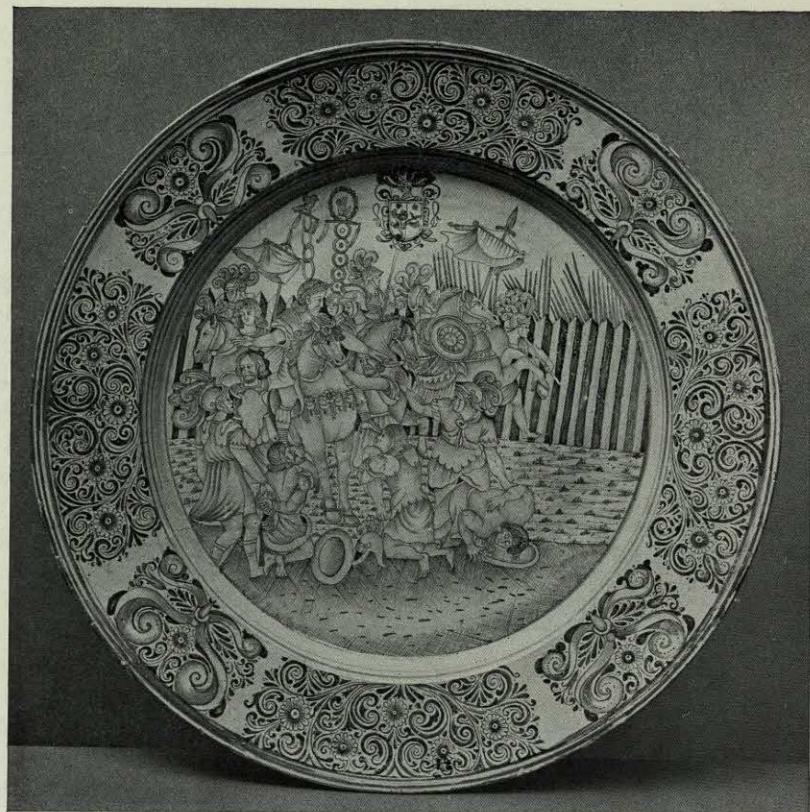


(a)



(b)

(a) JAR, MAIOLICA. ITALIAN (FAENZA); ABOUT 1490.
H. 11 IN. (b) DISH, EARTHENWARE. HUNGARIAN; DATED
1707. D. 13½ IN. *Given by Dr. Henrik Herz.*



(a)



(b)



(c)

(a) DISH, MAIOLICA. ITALIAN (CASTELLI) ; FIRST QUARTER OF 17TH CENTURY. D. $19\frac{3}{4}$ IN.
 (b) DISH, EARTHENWARE. SWISS (WINTERTHUR) ; ABOUT 1640. D. 10 IN. (c) DISH,
 EARTHENWARE, PAINTED IN BLUE BY FREDERICK VAN FRIJTOM. DUTCH (DELFT) ; ABOUT
 1665. D. $8\frac{1}{4}$ IN. *Given by Mrs. Celia Hemming.*

showing a sharply angled profile quite distinct from the actual Chinese wares. Other remarkable specimens included in the purchase were a narrow-necked globular bottle of a form familiar in celadon¹ but with a deep brown glaze, a tall pear-shaped vase or bottle with cup-shaped mouth, boldly carved facetted sides and a greenish-brown glaze, and a small brown-glazed bowl with incised vertical lines most skilfully placed (Plate 4a). Some modelled pieces included a small Buddhist head and two tile-finials with scrolled foliage, all with opaque-greyish white glaze, and an elephant and a monkey (Plate 4b), both with brown-glaze and admirably stylized.

A PERSIAN EARTHENWARE BOWL

The only important acquisition of Near Eastern pottery is a Persian bowl, probably dating from early in the 13th century (fig. 2). The decoration, which is in black laid on an ivory-white ground under a transparent glaze, shows in the middle a fantastic animal uniting the characters of a water-buffalo, a rhinoceros, and a dog; a few formal sprays, a plain border, and a ring of circular spots give to the figure a simple setting that in no way detracts from its almost startling effect. It has been pointed out² that the intention of the painting in this rare class of pottery was to recall the puppets of pierced leather used in the "shadow-plays" which are still popular in the Near East, and as no actual shadow-figures of this early date have survived, this bowl and others of its class are an interesting record of a minor art otherwise lost. Considering that it was pieced together from fragments found in excavations, the piece is in remarkably good condition, lacking little more than a small portion of the rim. No provenance was given, and scientific exploration of the Persian sites has not yet succeeded in establishing the locality in which the class was made.

MAIOLICA AND DELFTWARE

The Museum already possesses what is perhaps the finest collection of Italian maiolica in existence, and new acquisitions have extended the range both of the Italian wares themselves and of their derivatives made in other parts of Europe. A drug-jar bought at the sale of the Damiron Collection is painted in colours with St. Francis receiving the stigmata, in a landscape which merges by an admirably managed transition into a formal pattern of Gothic foliage on the reverse. This piece was made about 1480 at Faenza. Slightly later, but of the same origin, is a large globular jar painted in blue with spirals

¹Compare *Review, loc. cit.*, fig. 4.

²See R. ETTINGHAUSEN, "Early Shadow Figures", in *Bulletin of the American Institute for Persian Art and Archaeology*, No. 6, June 1934.

of foliage among which appear stylized birds (Plate 5a). This piece had been acquired at Smyrna, whither it was perhaps exported about the time of its manufacture. The Museum has other fragments or small vessels of maiolica found at Cairo and Damascus which further testify to the activity of Italian traders in the Levant.

The dispersal at auction during the year of the collection of maiolica formed by the late William Ridout, much of which had been on loan at the Museum, gave an opportunity to acquire examples of several types not hitherto represented in the permanent collection. A large dish, again made at Faenza but dating from about 1580, when the maiolica-painter's art had passed its climax, is painted in blue, yellow, and orange with the subject of Moses striking the Rock. The handling is summary, but shows such felicity of rhythm that it cannot be called in any sense decadent. There is reason for connecting the introduction of this so-called *compendiario* style, in which the pure white ground dominates the colour-scheme, with the Faenza painter Virgiliotto Calamelli, but it was certainly practised long after his death about 1570.

Southern Italy contributed little to the early development of maiolica, and not till after 1600 did the factories at and near Castelli, in the Abruzzi, take rank as an important centre of manufacture. A large dish, painted in blue with a classical subject of prisoners led before a mounted general (Plate 6a), belongs to a class whose provincial style formerly suggested an origin outside the frontiers of Italy, perhaps in the Tyrol; but there exist transitional pieces that prove its connection with the recognised wares of Castelli. It is indeed possible to find resemblances between the careful but slightly inept drawing on this blue dish and that on another, also acquired from the Ridout Collection, which was undoubtedly made at Castelli. Here the subject of a Greek or Roman general addressing his troops is painted in colours dominated by a soft purple, and the laboriously involved floral scrolls on the border of the earlier piece are replaced by trophies in the true Italian tradition. Both dishes date from the first quarter of the 17th century. A smaller plate, painted in colours with a goatherd reclining among his animals, represents the taste for picturesque landscape that supervened at Castelli towards the end of the century, and the same kind of subject, perhaps inspired by an engraving of Wouwerman, is seen on a dish made at a factory at San Quirico near Siena. This piece, presented by Mr. Stuart Davis, derives additional interest from the inscription on the back: *Bartolomeus Terchius fecit in San Quiricho año 1718.* Bartolomeo Terchi, after leaving San Quirico in 1724, worked at Siena and Bassano, and it is impossible to say at which of these three places he painted the only other signed example of his work in the Museum, a plaque with the Triumph of Galatea. A much slighter type of landscape, without figures, is shown on a

syrup-jar and a jug included in a gift made by Lady Knapp-Fisher in memory of her father, John Bagnold Burgess, R.A.; these probably represent the wares made for common use in the Genoa district during the 17th century.

Potters emigrating from Italy introduced the art of maiolica-painting into other European countries, and one of the most vigorous local schools was established before the end of the 15th century in the Netherlands. A small pear-shaped Netherlandish vase from the Ridout Collection, found in excavations in Mark Lane, London, is painted in blue with Gothic foliage clearly inspired by that on late 15th-century Italian maiolica. The shield of the English Royal Arms shown on one side suggests that this piece, like a similar one recently found on the site of London Wall, was made specially for export to this country. There is documentary evidence for the settlement of Italian potters at Antwerp early in the 16th century, and the style then current at Faenza is faithfully echoed by the Flemish painted floor-tiles in the Chapel of the Vyne, Hampshire, and those removed from the Abbey of Herckenrode in Belgium to the Musée du Cinquantenaire in Brussels. In the Museum collection are eight hexagonal tiles resembling those of The Vyne and Herckenrode, which were made respectively about 1520 and 1530. From the Ridout Collection were acquired three drug-pots (*albarelli*) whose painting, two with Italianate "pine-cone" patterns and the third with foliage strongly outlined in blue (Plate 7c) shows the closest relationship to that on the tiles. A spouted syrup-jar, painted with coarse leafage in blue and orange, and a squat *albarello*, painted with simple bands and dashes in blue, represent the Antwerp fabric at a slightly later stage.

The Spanish Wars, and especially the capture of Antwerp in 1585, seriously injured the commercial prosperity of the southern Netherlands, and many craftsmen fled northwards to settle in the provinces of the future Dutch Republic. The potters of Antwerp transplanted their art to Haarlem, Delft and other Dutch cities, and some may have passed on to England. Jasper Andries and Jacob Janson are said to have settled in Norwich about 1567, but the earliest dated piece of painted maiolica hitherto identified as made in England is a dish of 1601, in the London Museum, painted with a view of London. Not much later, and presumably also English, is a most remarkable dish purchased this year. Painted in blue round the rim are scalloped panels obviously copied from Chinese blue-and-white porcelain of the Wan Li period, such as reached Europe in great quantities after the founding of the Dutch East India Company in 1609. In the middle is a shield painted in blue and orange with the arms of Elphinstone and Mostyn and several unexplained initials. The importation of Chinese porcelain brought a widespread fashion for blue-and-white wares in the second half of the 17th century.

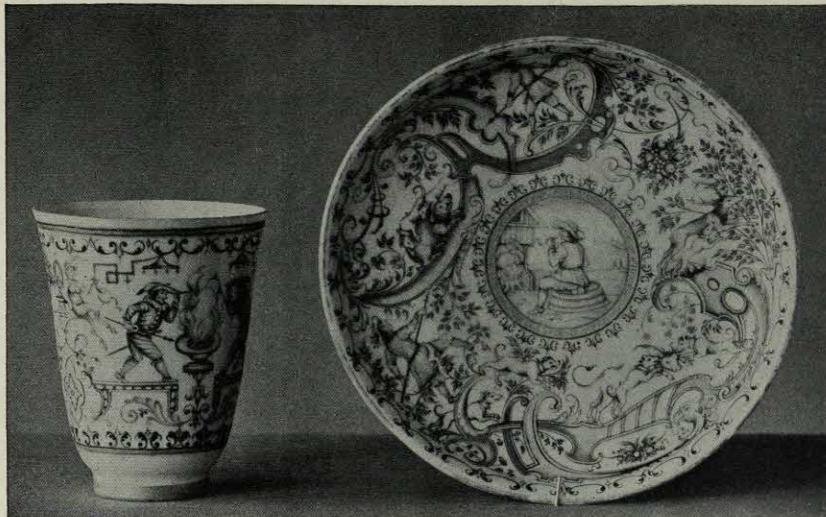
A small jar presented by Sir Francis Oppenheimer, K.C.M.G., is a charming example of the Dutch imitations of Chinese porcelain made in this period. It is painted with Chinese figures in blue with purple outlines and dates from about 1690. The fashionable blue monochrome was also used for European landscape subjects by the painter Frederick van Frijtom of Delft (working 1658-73); two charming small dishes of this rare series (Plate 6c) were presented by Mrs. Celia Hemming.

From Italy the maiolica technique was introduced into Central Europe, Germany, and Switzerland, and though in these countries it never achieved such vital growth as in the Netherlands a rare dish from the Ridout Collection, made at Winterthur in Switzerland towards the middle of the 17th century (Plate 6b), shows that such factories might express an attractive individuality of their own. The subject, hardly to be identified from the inscription "*Lucae xv*", is painted in a colour-scheme of green, purple, blue, and bright yellow. The Swiss wares show an unexplained resemblance to the so-called Habaner wares of Hungary, an example of which was generously presented to the Museum during the year by Dr. Henrik Herz. This is a dish bearing the date 1707, a characteristic and attractive specimen of this important class, which has hitherto been very inadequately represented in the Museum collection (Plate 5b).

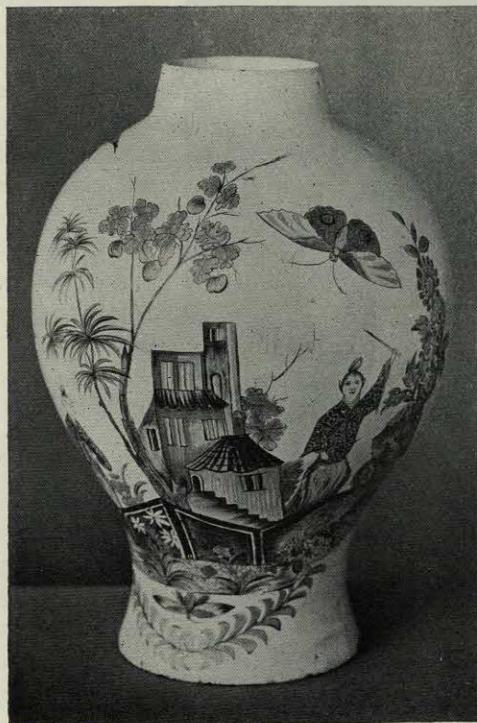
Imported Hispano-Moresque wares from Valencia strongly influenced the development of Italian maiolica in the 15th century, but in the 16th century the debt was repaid by Italian and Flemish potters who worked in Spain and introduced elements from their own national styles into the finer wares of that country. The Hispano-Moresque tradition survived in the commoner wares; for example, a blue-painted dish from the Ridout Collection (Plate 8b), made at Talavera during the first half of the 17th century, shows a rampant lion like those on the earlier lustre-pottery, within a border suggested by late Ming porcelain. Two other dishes, painted in blue with a hare and a human head, were purchased as examples of the somewhat similar pottery made in Catalonia early in the 18th century, and a fine jar presented by Lady Knapp-Fisher probably represents an even later survival of this tradition in Southern Spain.

ENGLISH POTTERY AND PORCELAIN: WALLACE ELLIOT
BEQUEST

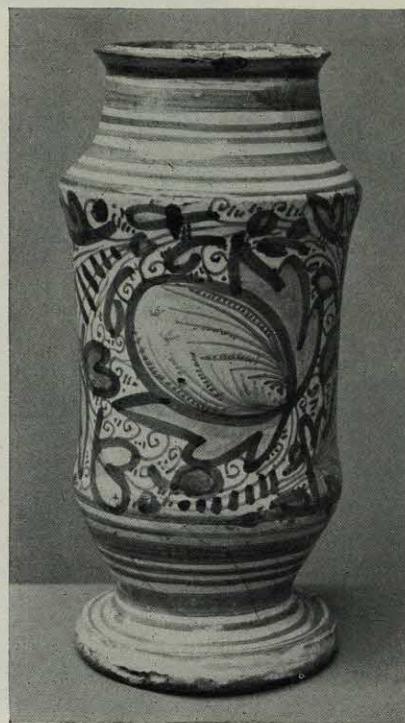
By the Will of the late Wallace Elliot, who was for nearly ten years President of the English Ceramic Circle and for long a devoted friend of the Museum, one hundred specimens from his collection were to be chosen for the Victoria and Albert Museum by the Keeper of the Department concerned and a similar number were to be chosen in the same way for the British Museum.



(a)



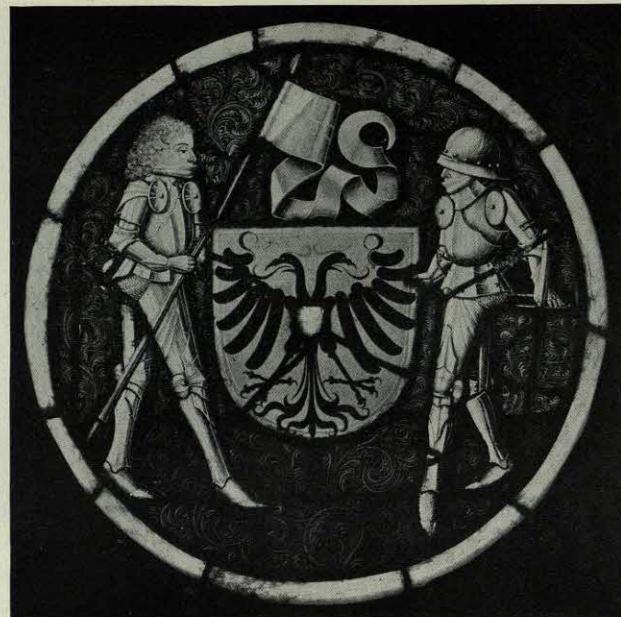
(b)



(c)

(a) CUP AND SAUCER, VIENNA PORCELAIN, PAINTED IN AUGSBURG; ABOUT 1725. CUP, H. $2\frac{3}{4}$ IN. SAUCER, D. $4\frac{1}{2}$ IN. Bought out of the funds of the Murray Bequest.

(b) VASE, EARTHENWARE. GERMAN (HOECHST); ABOUT 1750. H. $10\frac{5}{16}$ IN. (c) DRUG-JAR, EARTHENWARE, NETHERLANDISH (ANTWERP); ABOUT 1525. H. $9\frac{3}{8}$ IN.



(a)



(b)

(a) ROUNDEL, STAINED AND PAINTED GLASS. GERMAN ;
ABOUT 1480. D. 15 $\frac{1}{2}$ IN. *Bought out of the funds of the*
Murray Bequest. (b) DISH, EARTHENWARE, PAINTED IN
BLUE. SPANISH (TALAVERA) ; FIRST HALF OF 17TH
CENTURY. D. 12 $\frac{7}{8}$ IN.

The objects taken for the Victoria and Albert Museum under this generous provision were selected for their merit as works of art rather than for documentary interest, and form a group of pieces of quite exceptional quality. Practically every phase of English ceramic art in the 17th and 18th centuries is represented, and many pieces fill what had been serious gaps in the Museum collection.

The 17th-century wares include a sack-bottle of Lambeth enamelled earthenware dated 1643, a rare livery button, also probably of Lambeth ware, painted with a rampant lion, the initials "IH", for John Hawkins of Twickenham House, and the date 1650, a bottle of John Dwight's marbled stoneware, and a red stoneware mug made either at his Fulham factory or at that of the brothers Elers in Staffordshire. A number of fine pieces of slipware were also included. The most imposing is a "Ralph Simpson" dish with an artless picture of King William III; another with the initials "GR" (presumably for George I) shows much of the formula still unchanged. Even more attractive are some small posset pots and mugs with feathered decoration dating from the late 17th and early 18th century (Plate 9b). A Wrotham tyg of 1649 was also chosen.

Of outstanding importance among the 18th-century wares are three superb earthenware teapots and a cream jug of the early industrial period in Staffordshire associated with the names of Astbury and Whieldon. Here the earthen red, brown and black colouring inherited from the local slipware is shown to the greatest advantage. One teapot shows the characteristic "sprigged" decoration of vines in white clay on a warm black ground; on another the ground is light red, with handle, spout, and applied flowers in white appearing yellowish under the glaze; on the third, rather later in date, the reliefs and ground are covered with a rich glaze indefinitely mottled with green and slate-grey. "Astbury" figures have for long been lacking from the Museum collection and several fine examples were chosen for the Bequest (Plate 9c). Some figures in Staffordshire salt-glazed stoneware show the effective sort of stylization adopted, not without a sense of humour, in that branch of peasant art. A figure of a woman with bell-shaped skirt is a famous and unique specimen; a jug in the form of a bear, a large monkey, and a horseman are hardly less delightful (Plate 9a). Enamel-painted salt-glaze with its powerful colour and unsophisticated drawing belongs to the same category of peasant art; it is represented in the Bequest by a series of magnificent punch-pots, sauce-boats, teapots and a jug dated 1764. An "arbour group" and a group of a sportsman and his dog in the Whieldon type of colour-glazed ware, and a "Ralph Wood" figure of a shepherd, entirely green-glazed, all show stylization of the same effective order. A bowl of the Staffordshire *sgraffiato* ware made in the middle

of the 18th century and usually, but erroneously, ascribed to Ralph Shaw, is almost unique among its kind in being of salt-glazed stoneware instead of the usual red glazed earthenware; a fine mug dated 1747 also included is of the latter kind. Some curious rectangular panels or tiles in salt-glazed stoneware moulded in relief with fable subjects are stated to have come from Thomas Whieldon's house at Fenton.

Earliest in date among the porcelain is a famous white Chelsea teapot, with the triangle mark, in the form of a Chinaman holding a parrot. The mature art of the Chelsea figures is represented by a splendid pair of *Beggars* (Plate 10b) with the characteristically restrained and delicate colouring, which shows the quality of the porcelain material itself to such advantage; other fine Chelsea figures include a *Nurse*, a little *Chinaman*, and the rare *Autumn* from the red-anchor set of *Seasons*. A cup and saucer, also from Chelsea, with painting of cupids in brick red (Plate 10a) belongs to a scattered service, a specimen of which had for long been wanted for the Museum; the painting shows a sensitive touch surpassing anything of its kind found on the Chelsea wares. A Chelsea "crayfish salt" was also included. A pair of vases from the Longton Hall factory, artlessly composed of elements of very diverse origin, shows twig handles in the Chinese manner and painting of European bouquets and *chinoiseries* as well as Japanese formal flowers. The Longton figures include the *Goatherd* and a rare model of a man holding a bird's nest (Plate 10c). The fresh strong colouring on Bow porcelain is seen to perfection on a bottle painted with Chinese plants in brilliant green, red and clear purple. The delightful harlequin painting on a pair of figures from the Italian Comedy after Meissen is a Bow invention of the same order, while a charming white Bow group of a lady with negro page is of a rare original model. Early soft-paste Bristol is represented by two pieces with the "Bristoll" mark: a sauce-boat painted in colours and the well-known figure of a Chinaman dated 1750. The Worcester included is perhaps less "important", but the opportunity was taken to add to the collection specimens of patterns previously not represented, such as the "billing dove" and some early transfer prints used in combination with painted decoration. Among the Derby pieces the most important are a group of a *Chinaman and boy*, another of *Harlequin and Columbine* (Plate 10d), and a *Shepherdess*, all dating from the early period between 1750 and 1755. The Lowestoft includes, besides an inscribed and dated inkpot and a jug painted with Lowestoft Church, a bowl which is perhaps the finest piece of blue-and-white ever made at the factory: a ship's punch-bowl inscribed with the name of Captain Osborn of *The Frances*. Liverpool porcelain, which is not usually of fine quality, is represented by a number of admirably painted pieces including another ship's bowl made for the captain of *The Swallow*. From Plymouth there is a mug with

charming summary painting of ruins and from Pinxton a cup and saucer dated 1796, the year of foundation of the factory.

The Bequest includes in fact choice examples from nearly all the factories, such as rarely appear in the open market, and the Museum collection has been notably enriched by this, the most important bequest of English wares received in recent years.

The only important English piece otherwise acquired during the year is a small teapot of brown-glazed stoneware, pyramidal in form, and in certain details (such as the lion forming the knob of the lid) closely corresponding with some red stoneware ascribed to the brothers Elers. It appears likely that it is a specimen of the stoneware made in Staffordshire referred to in the action brought by John Dwight against the Elers and others in 1693. It has the additional interest of enamelled decoration of sprays of flowers in white and pale blue by a hand also responsible for similar decoration on imported Chinese porcelain of K'ang Hsi date. It has hitherto been uncertain whether this enamelling was done in England or Holland, but the newly acquired teapot seems to show that it is English work.

GERMAN ENAMELLING ON PORCELAIN, FAIENCE
AND GLASS

Three important phases in the history of German porcelain were illustrated by objects acquired during the year. In the earliest period, which was that of the Baroque style, porcelain was still a precious material, thought worthy to receive the most costly decoration. It was so regarded at the Meissen factory during its first thirty years and at the Vienna factory of Claude du Paquier (1718-44), and the esteem in which it was held is further shown by the attention given to it by the independent decorators or *Hausmaler*. These were mostly engravers, enamellers and silversmiths of a type for which the cities of Augsburg and Nuremberg were famous above all others. The *Hausmaler* obtained from Meissen or Vienna specimens of undecorated porcelain to which they added the richest and most fanciful painting and gilding. A cup and saucer (Plate 7a) bought during the year out of the funds of the Captain H. B. Murray Bequest is a famous example of this kind dating from about 1725. Of early Vienna porcelain, it was at one time in the Lanna Collection at Prague, from which it was sold in 1909 for 1275 Marks. It was published by G. E. Pazaurek¹ as an early work of the famous *Hausmaler* Ignaz Bottengruber. Its style, however, is less broad and more jewel-like than that of Bottengruber and it is more probably the work of an unidentified Augsburg enameller and

silversmith. It is painted in delicate touches of black, crimson, blue, purple and yellow with figures in the manner of Callot, huntsmen and animals, and fantastic scrollwork, some of which was copied from prints published at Augsburg in 1618 by the Bohemian engraver Johann Schmischek. Also Augsburg work is the decoration of some small glass scent-bottles given by Mr. Arthur Du Cane. These are painted in enamels with brightly coloured birds and flowers in a style so strongly recalling Persian painting that the glass was at one time regarded as Oriental work.

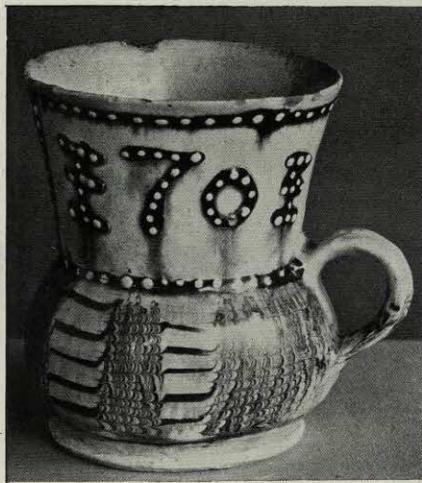
The collection of early Vienna ware was enriched by the purchase of an admirable wine-cooler, dating from about 1735, painted with firm naturalistic flowers, and figures of a rat and lizards. This style of flower-painting was a notable contribution to porcelain art, in which the du Paquier factory anticipated a style more familiar on Meissen porcelain. The animals, which appear not to be by the same hand as the flowers, resemble the work of the well-known porcelain-painter Jacob Helchis.

The second phase in German porcelain history, which is that of the fully developed Meissen styles, is represented by a tankard painted in rich colours, in which a full red and a warm brown predominate, with pseudo-Chinese figures and landscapes of a type associated with the painter Adam Friedrich von Löwenfinck. The piece appears, however, to be by another well-known Meissen hand closely following that artist. Löwenfinck left Meissen in 1736 and worked at faience-factories in turn at Bayreuth, Ansbach, Fulda, Höchst and Strasburg. Whilst at these places he virtually introduced for the first time as a faience decoration the styles of enamel painting which had become famous on Meissen porcelain. Certain pieces of Höchst faience painted with fantastic Chinese figures and bearing the painter's initials "AL" were for long believed to be Löwenfinck's own work; but a pair of vases in the Tillmann Collection, one marked "AL" and the other signed in full "Adam Ludwig", proved this to be a mistake, though the painter was evidently a pupil and close follower of the more celebrated artist. The Museum was fortunate to acquire during the year two somewhat similar pieces (Plate 7b) bearing the same signatures of Adam Ludwig. They are painted with Chinese figures and pavilions in clean tones of green, crimson and blue with firm black outlines.

The last important phase in German porcelain history belongs to the Neo-Classical movement of the latter part of the 18th century. A teapot made at the Höchst factory about 1780 is a typical production bought during the year. Careful in workmanship, with flawless milk-white paste and glaze and beautiful gilding, it is frigid and even pompous in style, with finely wrought but oddly assembled classical details in its form, and decoration of Roman scenes delicately painted in sepia monochrome.



(a)

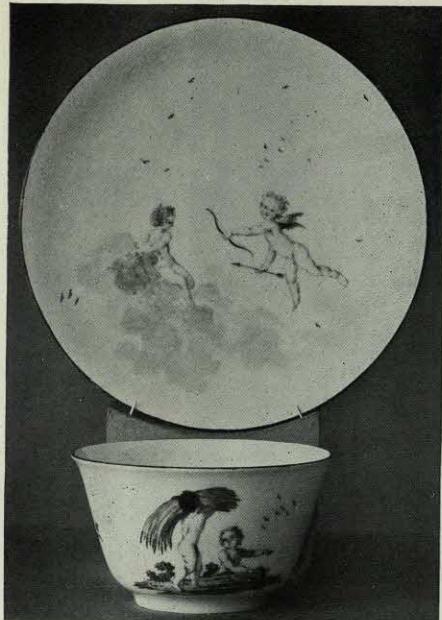


(b)



(c)

(a) FIGURE OF A HORSEMAN, SALT-GLAZED STONEWARE. ENGLISH (STAFFORDSHIRE) ; ABOUT 1745. H. $9\frac{1}{4}$ IN. (b) CUP, EARTHENWARE. ENGLISH (STAFFORDSHIRE) ; DATED 1701. H. $4\frac{1}{4}$ IN. (c) GROUP, EARTHENWARE. ENGLISH (STAFFORDSHIRE) ; ABOUT 1755. H. $8\frac{1}{4}$ IN.
Wallace Elliot Bequest.



(a)



(b)



(c)



(d)

(a) CUP AND SAUCER, PORCELAIN. ENGLISH (CHELSEA) ; ABOUT 1755. CUP, H. $1\frac{3}{4}$ IN., SAUCER, D. 5 IN. (b) FIGURE, PORCELAIN. ENGLISH (CHELSEA) ; ABOUT 1755. H. 8 IN. (c) FIGURE, PORCELAIN. ENGLISH (LONGTON HALL) ; ABOUT 1755. H. 6 IN. (d) GROUP, PORCELAIN. ENGLISH (DERBY) ; ABOUT 1755. H. $6\frac{1}{2}$ IN.

Wallace Elliot Bequest.

A STAINED GLASS ROUNDEL
(Plate 8a)

The rise of the middle class in Northern Europe during the 15th century caused even an art so closely connected with the Church as glass-painting to extend its province to the decoration of private houses. A fashion for medallions, painted on a miniature scale best appreciated at close quarters in a living-room, spread from the Netherlands into Germany, where designs for glass were often supplied and even carried out by engravers and book-illustrators. There exist several preliminary drawings and completed panels of glass which must have originated in the workshop of an anonymous designer working in Swabia during the last quarter of the 15th century; he is known to students as the Master of the Housebook, from a treatise on household management illustrated by him, still preserved at the castle of Wolfegg. The Museum already possessed a small roundel painted with a figure of St. Peter (No. C1379-1924) which evidently came from his workshop, and this year a much finer example was purchased from the William Randolph Hearst Collection. On it the heraldic arms of Austria, with the eagle painted in black on a yellow shield, are shown supported by two *grisaille* figures of knights in armour. The background of ruby glass is covered with a diaper of feathery scrolls scratched through a thin coat of dark enamel. The drawing of shield and figures, confident in design and exquisite in detail, suggests that the roundel may have been carried out by the master himself and not by an assistant. Though in conception such a piece was perhaps more suited to the decoration of a private house it appears that this roundel was formerly in the Cathedral of Gelnhausen in Swabia before passing into the Schloss Mainberg, von Hollitscher, and Hearst Collections.



FIG. 2 (see p. 11).

DEPARTMENT OF ENGRAVING, ILLUSTRATION AND DESIGN

18TH CENTURY DESIGNS FOR GOLDSMITHS

CONNOISSEURS of the minute, the miraculously close finish and the last refinements of craft will always find in snuff-boxes adequate scope for their enthusiasm. Treasured and collected by King and Emperor, from whose hand such a gift was almost the bestowing of an order, inseparable accessory of the man of fashion, whose gentility was reflected in his choice of pattern and his address in use, these jewels were above all in France and in the 18th century the object of the concentrated finesse of the master-goldsmitth. No care and no expense were spared in giving them colour, richness and grace. The finest miniaturists provided portraits for such a setting, the most ingenious enamellers were engaged; moss-agates were selected, gold tinted, engraved and worked into the decorative fancies of the time to embellish and delight. Nowhere is the *rocaille* so extravagant and whimsical, or the Louis XVI style so neat and colourful as in these boxes; but if we wish to visit more closely the workshops in which these schemes were devised, and to combine all that sense of a *multum in parvo* with the added sensibility of the draughtsman's hand, we must go to the drawings themselves.

Six hundred and fifty designs for 18th-century French gold and silversmiths work, chatelaines, watch-backs, comfit-boxes, but predominantly snuff-boxes, are included in the outstanding purchases made in 1938 by the Department of Engraving, Illustration and Design, with the generous assistance of the National Art-Collections Fund and the Worshipful Company of Goldsmiths. They give a full survey of the changes in taste and decorative style from the *Régence*, when the use of snuff and the sale of snuff-boxes expanded greatly, till the period of Louis XVI. Of these, some thirty exquisite vignettes, of playful putti or chinoiserie are by Gabriel Jacques de Saint-Aubin (1724-80), one of the three versatile brothers who as engravers and designers embody so fully the elegance of Court Society between the mid-century and the Revolution. Another large group of less excellence but wide variety is by Mongenor (fig. 5), hitherto unrecorded either as draughtsman or goldsmith. His work includes adaptations of Nilson's Chinese ornament, Eastern battle scenes,

pastorals and compositions of dogs and game of almost English type. A fine set of six designs for the complete decoration of a box are attributed to Pillement through the characteristic style of his Chinese putti. Two designs for lids in pen and wash are signed by Jean Mondon, who engraved rococo ornament between 1736 and 1745. Mornay and Leseure are two further signatures which occur without being traceable to a recorded artist. It is a matter of regret that such a well-defined style as that informing, e.g. Nos. E.244, 261, 263, 266-1938, should have temporarily to be consigned to the limbo of anonymous drawings, for it hides one of the most vigorous and dramatic rococo artists working in this medium. A problem of the interpretation of symbols is posed by three drawings of cocks and hens in lattice hen coops, seen from above at self-conscious "camera-angles" (fig. 6).

These designs are bound up in two volumes with over a thousand impressions from the actual engraved surfaces of boxes and bonbonnières, in many instances coloured as a guide to the enameller. The collection, which comes from a French source, is the fruit of many years' painstaking search. Such is the bewildering variety of this jewellery that careful inspection of the snuff-boxes in the Museum and elsewhere has so far failed to provide an example of an original for which these volumes contain the design or the engraving. It is hardly to be doubted that in time with the collaboration of collectors many identifications will be made and that these correlations will throw light on the other designers of this type of metalwork.

FURNITURE DESIGNS

This year the Department of Engraving, Illustration and Design was honoured by the gift of a design for a Regency chandelier from His Majesty the King. It is unusual in form (Plate 11a), and shows an attenuated cage of crystals enclosing a cup-shaped glass chimney; four candles appear inside and four outside this chimney. The drawing was found at Windsor, and the author of it is unknown. He is more likely to have been a craftsman than an architect, and it is possible that the design is a record of some proposal for a novel form of chandelier at the time of George IV's alterations at Windsor.

A drawing of great documentary interest recently purchased for the Museum shows a project for a state bed at St. James's (Plate 11b), by John Vardy, the architect of Spencer House. It is inscribed in an 18th-century hand and dated 1749, a year after Vardy was appointed Clerk of the Works at St. James's Palace and Whitehall. The Department already possesses some purely architectural drawings by this rather individual follower of William Kent, but few of any sort are known to remain. The design contains some of the usual *motifs*

of Kent such as appear on the carved head-board with its heavy shells; but the posts attempt a lightness and elegance of a kind that is ill-matched with the hangings and the cornice, and certainly not in Kent's style. Somewhat in the latter style is a small and delicate pen drawing for a side table, c. 1730. This is anonymous, which is unfortunate since it is above the average of its type in proportion and detail. Further acquisitions relating to English furniture include a number of designs dating from the second half of the 18th century and ascribed to, or in the manner of, John Linnell.

ENGRAVED ORNAMENT

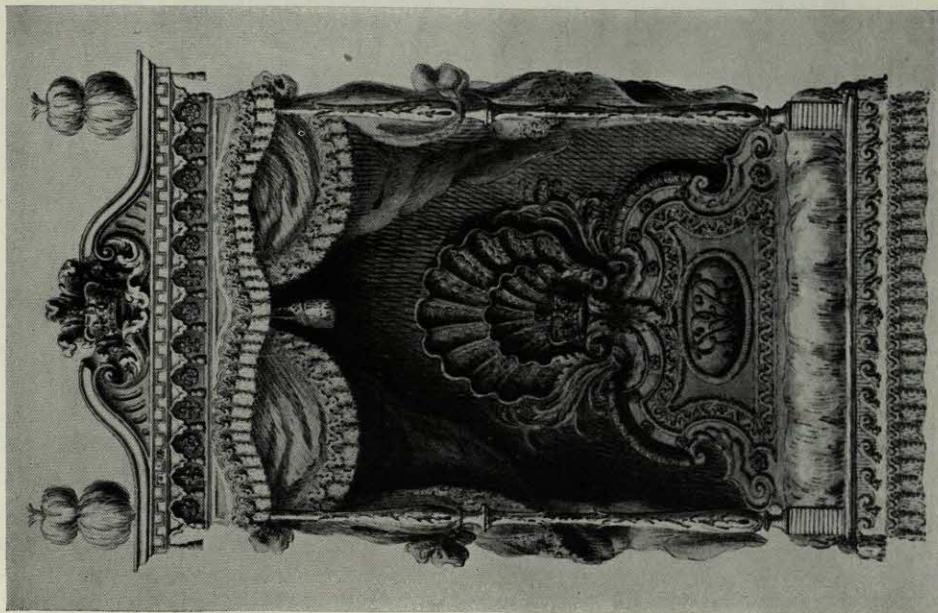
Among the specialized activities of this Department is the assembling of Engraved Ornament, and the material here for reference yields in importance only to that in Berlin and, possibly, to that catalogued by Guilmarc. In some spheres it can supplement either of these cabinets, and among the items purchased this year are two which they do not contain.

The work of Pierre Collot, with that of his contemporary J. Barbet, is the engraved documentary evidence for the Louis XIII style. This style is characterised by the combination of Flemish baroque ornament with the tradition of the French Renaissance. Of Collot's two published sets the more important is a series of twelve plates engraved by Anthoine le Mercier giving fourteen designs, for chimney-pieces, doors, arches and a tabernacle. In all books of reference this is dated 1633, the same year as J. Barbet's corresponding "Livre d'Architecture", from the lettering of the title-page "Pièces d'architecture ou sont comprises plusieurs sortes de cheminées, portes, tabernacles et autre parties avec tous leur ornements & appartenances nouvellement inventées par Pierre Collot Architecte, 1633". With the set recently purchased by the Museum was a hitherto unrecorded first state of this title-page inscribed "Ce Livre se vent au faux bourc St. Germain rue princesse a la Clef dor Ches anthoine le Mercier, 1631", thus antedating the publication by two years.

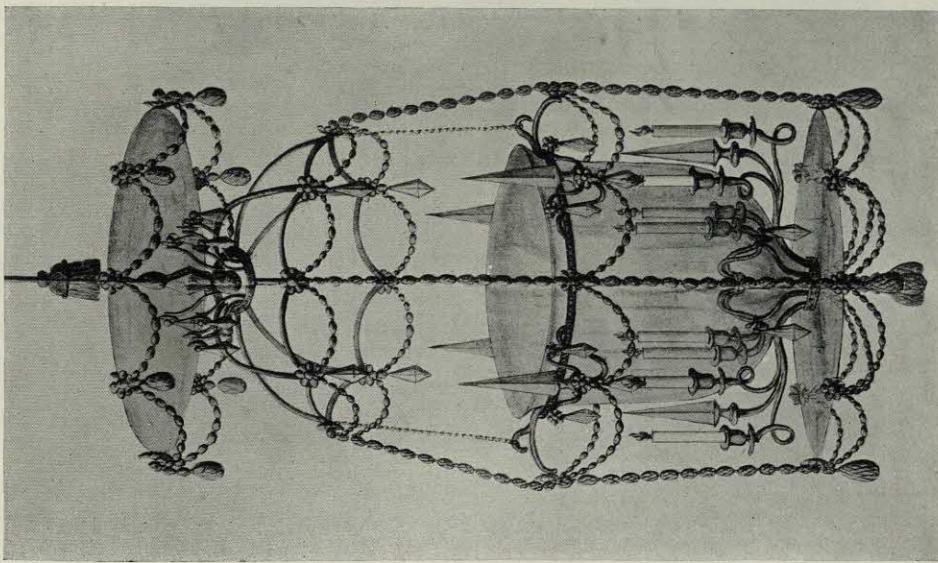
There has further come to light an almost complete set (34 out of 36), of a series of designs by Salembier for table-plate, soup-tureens, dishes, crueti, sugar-basins, candlesticks, egg-cups, fish-servers, and so on. Of this set Guilmarc had only seen four numbers. The completer series is an attractive addition to the accessible monuments of a designer whose work, coming at the extreme end (c. 1800) of the great period of the French school of ornament, is an object lesson in the subordination of decoration to the whole form.

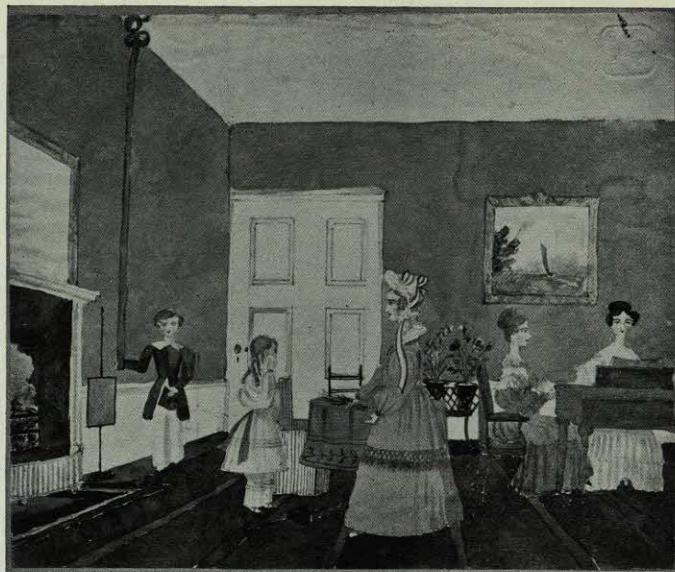
THE ITALIAN COMEDY

Of all episodes in the history of the theatre the Commedia Dell'Arte is the most tantalizing to contemplate, the most intriguing in retrospect and the most



(b) DESIGN FOR A CHANDELIER. ANONYMOUS, ENGLISH, c. 1810. Given by His Majesty the King. (b) DESIGN FOR STATE BED AT ST. JAMES'S PALACE, BY JOHN VARDY, 1749.





(a)



Arlequin.
Ja, of ze kriet of baard haas moet zijn horang.
Zyuk jongen, of ham sel. Ju op de bellen lappin;
Le zvin ze kriet als tor. hum wakt niet meer zo lang.
Heum haunce op de kam, helyk de. Bon hoor knappaer.

Columbine
Zo. Arlequin t' gaet wijn. Ten, let faust u voor.
Werd ey niet meer belast om in de Kraam te lemen.
Als meer manneken mon speldt gelijk voor. Moeren Voir.
Of u niet aene rys den last u al entramen.

(b)

(a) A LITTLE GIRL REFUSING TO USE HER BACKBOARD, 1830. DRAWING BY CECIL ELIZABETH DRUMMOND, AGED 16 YEARS. Given by Miss Barbara Drummond. (b) HARLEQUIN COMBING HIS SON'S HAIR, MOCKED BY COLUMBINE. ENGRAVING BY G. J. XAVERY (WORKED c. 1710-1750).

irretrievably vanished. That there is small likelihood of its resuscitation can be deduced from the Russian experiment in which Vachtangov, wishing to produce "Princess Turandot" in this style, pre-arranged and rehearsed every speech and action the more vigorously because it must appear to be spontaneous. Yet the Italian Comedy was the art of the theatre, or at least the art of the actor, in its purest form; owing nothing to the dramatist or poet, the stage-architect or painter, the responsibility for success or failure rested on the actor himself, and the actor working extempore.

All written and pictorial records of this genre which so effectively entertained both the courts and common folk of its day, and satirized in its traditional types the ruling passions and follies of mankind, must be precious to us. The written *canevas* or scenarios give us few clues to the artificiality and stylization which made the comedies so intoxicating to witness; they were the barest summaries of action, the theme for the wildest improvisation. Nor is Gherardi's "Théâtre Italien" without that suspicion of decadence which infects most attempts to reduce to a notation what was a living thing. Fortunately these documents are supplemented by paintings and engravings which are more competent to convey to us by gesture, expression and costume, the vivacious, mocking spirit which informed such performances.

Two volumes engraved from his own drawings by G. J. Xavery are therefore an important addition to the theatrical records of the Museum. Little is known about Xavery; he was working in Amsterdam, between about 1710 and 1750, as a portrait painter and engraver. It can be seen from his work that he derived, if not his enthusiasm, certainly the mode of its expression from Gillot, the master of Watteau. The first series consists of a title-page "Het Italjaansch Tooneel" and sixteen plates with verses in Dutch, French and German. The title-page announces the book's intention to teach the reader the fashions and inconstancy of love. This it achieves by showing Harlequin, the Doctor, Pantaloona, Pierrot and Scaramouche protesting their passion to Columbine or other female characters of the comedy. The amours may be no less venal, but the persons are far nearer earth than the incredible insect-like cripples who strut through Callot's etchings.

The other volume acquired, "Het nieuw geopend Italiaans Toneel", provides a connected scenario with sixteen illustrations. This expatiates frankly on one of the stock comic situations of the grosser kind. Harlequin, after enduring the ills of pregnancy, gives birth to three children, one of whom survives. The remaining action continues the history of the father-mother's trials in bringing up the child (Plate 12b), through its weaning and breeching, despite Columbine's mockery, and Pierrot's well-intentioned help, to the first lesson in the A B C. It is easy to imagine the slapstick which could be grafted

on to such a plot, but, though the ubiquitous clyster does not fail to appear, the engravings can only be described as pretty: a Dutch reflection of French charm.

CHILDREN'S DRAWINGS IN 1830

The æsthetic meaning of children's drawings under suitable methods of tuition has recently been the subject of much discussion and the burden of more than one exhibition; once patronized and benevolently disparaged these are now our text-book of theory and practice. Yet we do well not to forget that also in the past the unsophisticated hand and eye could interpret its vision with results often more pleasing in their directness and unforced nature than the formulæ of professional skill. Miss Barbara Drummond's gift of a series of drawings made about 1828-30 by members of the Drummond family should assist in giving perspective to our view, though it is true that the most surprising are the work of girls of 14 and 15, and that their technique is not innocent of skilful guidance by some discreet drawing-master. Their art misses the sphere of the psychologist and anthropologist and becomes material for the social historian and amateur of pictures.

The artists are Julia Frances, Cecil Elizabeth, Susan Caroline and Marion, third, fourth, sixth and seventh daughters of Andrew Mortimer Drummond, banker, and Lady Emily Percy, whose home was at The Tile House, Denham, Bucks. In such a family life seems a continuous party, and in the drawings are precisely recorded the day-by-day routine and the memorable crises of a large country house with a perpetual fluctuation of guests. One must be struck by the vividness of this panorama; the fresh contrasting colours, simple ornament on dress and furniture and the characteristic wide stripes evidently made a great appeal to the feminine eye, then as now attached to interior decoration.

Julia's most interesting composition shows Papa with a table-cloth over his head playing charades in front of Lord Palmerston. It is hardly possible to decide whether this is a real or imaginary occurrence. But Cecil Elizabeth is the most assured as she is the most fully represented. She records the summer promenade in the garden, the taking of medicine in winter. Father at breakfast on Easter Sunday reading the paper, the young people's ball, a game of cock-fighting in the drawing-room. In the last a dozen figures are assembled with a telling naturalness of attitude in a large, fully furnished room. The details of furniture and costume are all noted down in a spontaneous impression of a scene we could hardly expect to have pictured for our curiosity to-day. One girl who is in the majority of the drawings, an upright little figure dressed usually in white, often turning her back on the picture, was evidently executed *con amore*. More than once she displays for us the troubles and sorrows of a

child's upbringing at that period. In a particularly dramatic scene she bursts into tears in front of an angry governess who is threatening her with a birch (Plate 12a). The disagreement is over the backboard, which lies on the ground at the little girl's feet. Her elder sister continues stolidly with her lessons at the pianoforte, but a boy, possibly a brother, is tugging at the bell-push, either for help, or to have his weeping sister removed. An earlier drawing shows her in tears over her lessons, and the same themes recur in a series of vignettes executed on visiting cards left by guests of the house. These, too, shew us the backboard actually in use.

The younger sisters, Marion and Susan, were at the same time making cut-out figures of all the servants in the house and in certain cases their babies. Over thirty of these are included in this gift; on some has been scrawled the evidently impertinent remark "commonly known as Quiz". The whole collection gives an intimate and connected account of the comfort and elegance of a class which combined domesticity with good taste and probably understood the art of living at least as well then as at any other period in English history.

SIXTY-THREE POSTERS

One of the important purchases in the Department this year consists of sixty-three English, American and European, but mostly French posters, dating from the last two decades of the 19th and the first few years of the 20th centuries. Most of them are in excellent condition, and some are mint impressions before letter-press. Eleven more works by Jules Chéret are thus added to the Museum's collection, which already includes fifty-two of his posters. These do not account for all his output, naturally, since he was master of the largest poster-lithography studio of his day, and was not the author of every design. His technique affected the whole history of the poster, and he is ultimately responsible for making the craft of illustrating notices into an art form capable of nourishing the lithographic work of later artists. A great virtue lay in his tasteful manipulation of colour for the necessary shock-tactics of advertisement, and particularly the artifice of coloured backgrounds, which flick away behind the figures like demi-mondaine shadows, and cause even soap or oil to evoke the time-honoured gaieties of Paris. His mannerisms have ceased to exasperate; the sub-lighting and the mien of the female types can be seen to be the equipment of a very normal, even an average vision. Two posters by De Feure show what the vulgarization of Chéret's style amounted to in the hands of a then less experienced artist.

Among the other French posters acquired were famous examples by Eugéne Grasset, Alphonse Mucha, Maurice Réalier-Dumas, Adolphe Willette and

Toulouse-Lautrec. "La Librairie Romantique" by Grasset is an impression before sub-title, and dates from 1887. It is interesting in that it makes its appeal by suggesting that the reading of Romantic horrors can be brought to induce a feeling of fireside cosiness; but it is also one of the most charming of all early posters, an artistic success never quite repeated by the artist.

Alphonse Mucha was an academic decadent of Moravian origin, who created a poster-style of iridescent colour with a curious mixture of naturalism and arabesque calligraphy, through which played forms reminiscent of late German strapwork of the 17th century. The style made its way in and out of the fashions of Art Nouveau, and lingers to some extent in the decoration of French banknotes. A typical violet-hued colour scheme, and the convolvolular strapwork appear in the one poster by him in this group, advertising the play "Amants", though this poster is more crowded and less mannered than most of his others.

A more sophisticated decorative fashion of this period was catered for by Réalier-Dumas, who specialized in long thin posters with what was then considered to be a bold and simple linear style, and flat areas of colour. The one for the annual Exhibition at the Georges Petit galleries, 1895, is a good example of his manner, and this is echoed in a looser way in another acquisition, P. W. Steer's "greenery-yallery" poster for a show of his own works at the Grosvenor galleries. Willette is represented by his celebrated "Enfant Prodigue" poster dating from 1890, and by another one advertising himself as anti-semitic candidate in the legislative elections of the previous year. The two Lautrec posters are necessary additions, but not major works, though the one with Aristide Bruant in *apache* costume as he appeared when singing in Paris cafés is well known, and is reproduced in E. McKnight Kauffer's book, "The Art of the Poster".

Two posters by Albert Guillaume reveal an entirely different type of artist, whose work in this medium is often founded superficially on the Chéret style, though he never was such a good draughtsman, and seldom gave the impression of innocence. The first announces Lona Barrison at the Folies Bergère, and shows her on her white horse riding astride, smoking a cigarette and wearing a monocle, and in fact flaunting the New Vice. The other advertises men's hats with evidence of Guillaume as a humourist, the usual capacity of his employment in popular journals of the day. There are also excellent examples of posters by secondary artists such as Léon Oury, Leopold Stevens, Habert, André Proust, Roedel, Lucien Métivet, Georges Meunier, and two minor posters by Forain and Steinlen.

From other foreign countries there are single, but important posters by Henri Ottavaeve (Belgian), Auguste Bénard (Belgian), T. T. Heine (German),

Attilio Formilli (Italian), Francis Nys (Belgian), Henri Meunier (Belgian), F. von Stuck (German), Josef Sattler (German) and Hynais (Czecho-Slovakian). The examples of the last five of these artists are representative classics of their date and nation, and have been reproduced as such. The Museum possessed one poster by Nys and Bénard each, but previously lacked any works by the other artists.

L. J. Rhead's advertisement for the American "Journal" is inscribed by him to his father, and a small folder advertisement proof also by him has interesting manuscript complaints about the printing. Rhead's style was somewhat coarse, and he had little sense of colour; but he occupies an important place in the history of American commercial art, and whatever he undertook was thoroughly and competently done. It must be admitted that the comparative failure of his colour is a misfortune he shared with many other Americans and Anglo-Saxons, who had no Chéret tradition and influence behind them. The two examples of W. H. Bradley's work show the extent of an American tribute to William Morris, though he usually avoided the disasters of immature colour lithography by working in black and white, or by utilizing process.

Some interesting indications of the badness of English commercial lithography in the 'Nineties will be found in Esar Wilson's poster for Daly's Theatre, and Max Cowper's poster for "The Minster". Walter Crane's advertisement for Hau's champagne is well known and is of better quality, but it was printed in France. The progress made with the artistic possibilities of process reproduction in this country, the influence of Beardsley and the division of tones into flat but symbolic areas of black and white or two colours, combined to form the main English contribution to poster history; and examples of average success can be seen in two at least of the acquisitions, Leon Solon's advertisement for "The Studio" and Raven-Hill's poster for the journal "Pick-Me-Up".

Connected with the same æsthetic discoveries is the work of the Beggarstaff Brothers (James Pryde and William Nicholson), though their posters were often rendered by different technical means such as stencilling and collage. Their work, however, lifted English poster design on to a plane of its own, very suitably adapted to the upper-middle-class fastidiousness and art-consciousness which determined the taste of popular art at that time. The honest sensuousness of the uneducated French is not present in the uneducated English to the same degree, and as this is a prerequisite for the understanding and enjoyment of art, most English popular art that is not bad has experienced an artificial elevation suggested by class-snobbery. The process has some advantages over others less oblique and English, in that circumstances may combine to produce something successfully popular and æsthetically ambitious at the same time. Such was the Beggarstaff "Don Quixote", probably a finer work of art than any

poster other than the best of Toulouse-Lautrec. The Museum has the design for this and various others, and the new acquisitions include two more, "A Trip to China Town", and "Kassama Corn Flower". The first of these is interesting owing to the use of simple colour collages, but the effect is an instructive failure; the second depicts a little girl in black with a basket on her arm against a plain yellow ground, and shows a formal subtlety and inventiveness similar to that of "Don Quixote", though without the classical completeness and irony. The style which Pryde and Nicholson evolved so strenuously in poster design has had its unacknowledged echoes in the fine arts, while these artists themselves have kept it strictly out of their own oil-paintings.

The rest of this group includes posters by Robert Anning Bell, Lockhart Bogle, Lewis Baumer and some interesting unsigned work by unknown artists. It is a long time since such a great number of important posters has been added to the Museum Collections.

MODERN GERMAN GRAPHIC ART

German Art of the last thirty years is not often found represented in English collections, and the Museum has had a fortunate opportunity of acquiring a few examples to commemorate an epoch now irrevocably closed. Amongst these are two drawings: a water-colour of a female figure by Emil Nolde, and a pen-and-ink satire by Georg Grosz. The former, which is almost a compromise between a shout and a sob, is composed of green hair against a purple background, the rest of the body being indicated by starved brush strokes. Nolde has too simple a nature to be morbid with success, and indeed this work is the emotional equivalent of a bald Teutonic spasm and little more. Yet that it is also a work of art reminds us that Nolde and the great Expressionists rediscovered the value of unhindered immediacy in graphic art at the expense of all compromises with academic knowledge or rationalized objectivism. It is interesting to see that the new régime in Germany more or less accepts Nolde's work as typical of German tradition, though technically involved with aspects of sensationalism now out of favour.

Grosz's satire dates from his middle period during the War, when he still made use of bursting suns and toppling perspectives to help him out—manners almost *de rigueur* with rank and file expressionists. The drawing, which shows Grosz's remarkable observation and enjoyment of the worst characteristics of certain German urban types, partakes of the brutality of the subject-matter, which is typical of what lies deepest in this artist's mind, and in his case close at hand. It is dated 1916, about the beginning of the period when his moral pre-occupation with bestiality and prostitution began to bound for

him the limits of considerable reality. Afterwards he came to direct his attention immovably upon the military and bourgeois classes, whom he believed to be responsible for such a reality.

The rest of this group consists of prints, and includes an example of one of Otto Müller's most famous graphic works, a large colour lithograph of *Badende Mädchen*, a soft and very slight drypoint of a youth by Wilhelm Lehmbruck the sculptor, a large woodcut portrait of Klabund by Bauchnecht, a typical abstract lithograph of Klee's middle period, and five of his earliest etchings dating from 1903-6.

The first of these depicts sturdy Silesian bodies transmogrified by negroid affectation in a style popularized in Germany largely through the limitations of this artist. But Müller has a very decided period charm, backed by a sound, though not inventive technique. Lehmbruck's drypoint on the other hand, however sweet, makes no overtures to popular interpretations of recent æsthetics; nor on the other hand has it very much to do with those æsthetics. Like most of his work it is not the expression of conviction but of opinion. He understood probably better than any contemporary German, except Kirchner, the economies of drypoint and etching; and the line, always rich in surface, here becomes less brittle and illogical than usual. This print was purchased from a collection of works by Lehmbruck in the possession of a descendant of the composer Mendelssohn.

Klee's lithograph of 1921 is, properly speaking, abstract and not non-figurative; for in the last analysis the lines proceed from concepts of a female form, which travel and vibrate and shift phantastically. For the possession of a mind miraculously unretentive of linear cliché, and for sensibility and courage, no modern German artist can compare with Klee. In the year in which the lithograph is dated he took up his professorship at the Bauhaus, and has since developed on lines implicit in this work. But he is now an old man, and it has taken him a long time to shed all the technical acquisitions of a sensitive mind. His earliest published etchings (1903-6) are in this respect of some significance. In them he uses, but with mockery, the mannerisms of Stuck and the *Jugendstil* to pillory heroic boorishness ("Perseus" and "Der Monarchist") or, in a more symbolistic way, the fatuity and grace of human idealism ("Grosser Phönix" and "Der Held mit einem Flügel"). Though there is no symbolism for its own sake, they constitute an obvious link in the phantastic tradition from Thiry and Arcimboldi to surrealism; and there is certainly some anticipation of the monstrous bird forms of Paalen and Max Ernst in the two last mentioned. These etchings, of which the Museum's impressions are clear and fine, are now extremely rare, and it is doubtful if any number is in England. The "Komiker" is reproduced in the small book on Klee in the series "Die Junge Kunst".

THE GABRIELLE ENTHOVEN COLLECTION

Steady progress has been made during the year in the building up of the Gabrielle Enthoven Collection of Playbills and illustrative matter, both by the acquisition of new material and the cataloguing on which Mrs. Enthoven has, with the assistance of a special staff, been engaged since 1925. Gifts have been made by various donors, but the collection has chiefly benefited by the generosity of Mr. L. E. Berman, who has lost no opportunity of purchasing and presenting playbills and other objects of interest. Among the most interesting of his gifts may be mentioned twenty-five letters from George Bernard Shaw, fourteen letters from Ellen Terry to Mrs. Nettleship, her dressmaker, giving detailed directions for the dresses for some of her most famous characters, an agreement between William Taylor of the King's Theatre, Haymarket, and Auguste Vestris, and a coloured engraving of Mademoiselle Celeste by A. E. Chalon.



FIG. 3 (see p. 6).



(a)

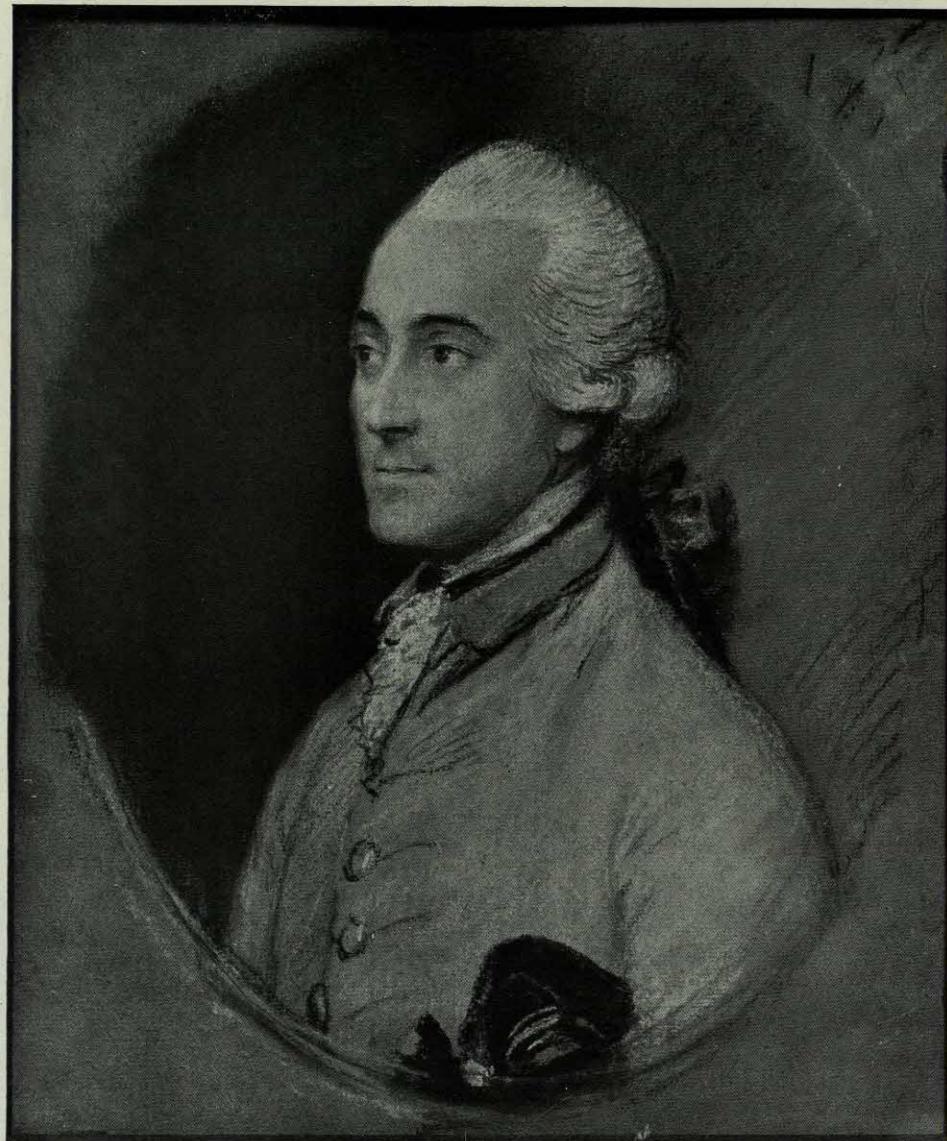


(b)



(c)

(a) MINIATURE. SELF-PORTRAIT OF THOMAS FLATMAN, 1673. $2\frac{3}{4}$ IN. \times $2\frac{3}{16}$ IN. (b) MINIATURE. PORTRAIT OF A LADY, SAID TO BE ELIZABETH CROMWELL. ATTRIBUTED TO A. HERTOCKS. $2\frac{1}{2}$ IN. \times $2\frac{1}{16}$ IN. (c) WATER-COLOUR. "WHITWELL HALL, DERBY-SHIRE". BY S. H. GRIMM, 1785. $14\frac{1}{4}$ IN. \times $20\frac{7}{16}$ IN. *Given by Miss Rotta Mary Clay.*



GEORGE PITT, 1ST BARON RIVERS. BY THOMAS GAINSBOROUGH. $11\frac{3}{4}$ IN. $\times 9\frac{3}{4}$ IN.
COLOURED CRAYONS.

DEPARTMENT OF PAINTINGS

ALMOST exactly a year after the death of Mr. Basil Long the Department sustained, by the death of Mr. F. W. Stokes, the loss of its senior assistant-keeper. Mr. Stokes, who joined the staff in 1903, had for many years worked in particularly close contact with Mr. Long and, apart from his zealous attention to the ordinary routine work of the Department, had made for himself a special place as a student of the history of the Museum and the work of the artists who had been employed upon the decoration of its several buildings.

BASIL LONG MEMORIAL FUND

The appeal issued by the Committee formed in 1937 by Messrs. L. G. Duke, H. M. Hake, Martin Hardie and Iolo A. Williams to raise a subscription for the purchase of a miniature and a water-colour for presentation to the Department in memory of Mr. Long, met with a generous response from his many friends. With the sum of £132 so subscribed the Committee succeeded in acquiring, through the courtesy of the Duke of Buccleuch and with his assistance, an important miniature self-portrait of Thomas Flatman from the Buccleuch Collection, and an attractive water-colour drawing of an Italian landscape by John (Warwick) Smith, a painter to the study of whose work, as students of the history of English water-colour painting will recall, Mr. Long had contributed a most interesting and informative monograph. The small sum remaining in hand after the purchase of the miniature and the water-colour has been put at the disposal of the Keeper of the Department to enable him to make a suitable additional purchase when opportunity offers.

MINIATURES

The miniature self-portrait of Thomas Flatman (Plate 13a), which is painted on parchment stuck on card, is signed and dated 1673. Flatman was born in 1635, as Professor Saintsbury established¹, and he was accordingly thirty-eight years old when he made this portrait. The iconographical problem to which this miniature provides the key is, though interesting, too complicated for

¹GEORGE SAINTSBURY: *Minor Poets of the Caroline Period*, Vol. III, p. 277, Oxford, Clarendon Press, 1921.

complete elucidation here. It is sufficient to say that a comparison of the miniature with the portrait of Flatman engraved by R. White after a painting by John Hayls (d. 1679) and used as the frontispiece to several editions of Flatman's *Poems and Songs* published during his own lifetime, leaves no shadow of doubt that this miniature is an authentic portrait of the artist; and it may be added that it is the only authentic miniature portrait of him at present known.

A number of other miniatures by Flatman, including an excellent one in the Dyce Bequest in this Museum (No. D.95), which have been traditionally described as self-portraits, not only represent several men with quite different facial characteristics, but also bear no resemblance to Flatman's own unmistakable features as they appear both in the engraving by White already mentioned and in a mezzotint (C. S. ii, II) by William Faithorne, Junior (1656-86), as well as in the miniature presented to the Museum by the Long Memorial Fund. The cause of these mistaken identifications is sometimes mis-translation of the dedicatory inscriptions which Flatman wrote in rather ambiguous Latin on the backs of some of his miniatures of his friends, the inscription being easily misinterpreted to mean that the portrait is of Flatman when it was, in fact, from him and of the other person.

The miniature self-portrait, which was lent by the Duke of Buccleuch to the exhibition of British Painting at the Louvre in the spring of 1938¹, was also included, as an additional loan made in 1918, in the collection of miniatures lent by the late Duke of Buccleuch to the Museum from 1916 to 1925. The identification of the portrait was not verified until later, upon a suggestion from the late Mr. G. Thorn Drury. But it was at this time that Mr. Long noted in the Museum records a favourable opinion of the miniature in the light of which it may be regarded as certain that its inclusion in the national collection would have met with his complete approval.

Flatman, who died in 1688, was celebrated in his own day both as poet and painter. He was also a qualified barrister and has been credited with having been a pioneer of periodical journalism. He was educated at Winchester and New College, inherited a small estate and is said to have married an heiress. Biographical and critical accounts are given by Saintsbury² and Long³.

Of the remaining miniatures added to the collection during the year the most important are a portrait of an unknown man which has been identified as a work by Jan Wierix, and a portrait alleged to represent the mother of Oliver Cromwell, painted presumably by A. Hertocks.

The portrait of a man by Wierix, which has been bought under the terms of Captain H. B. Murray's Bequest, is executed with pen and sepia ink, with a

¹*La Peinture Anglaise*, Palais du Louvre, 1938. Catalogue (No. 288).

²*Loc. cit.*, pp. 277-82.

³*British Miniaturists*, London, 1929, pp. 154-5.

slight colour wash, upon parchment; it is signed *I.W.F.* and dates, to judge by the costume, from the last decade of the 16th century. Jan Wierix, who was born at Antwerp in 1549 and died there after 1615, was the eldest of a family of three brothers who were all draughtsmen and engravers. He formed his style by a painstaking study of the works of Albrecht Dürer, and it is not altogether impossible to see in the subtle and precise draughtsmanship of this miniature, and in its firm grasp of masculine character, some remote trace of the influence the illustrious Nuremberg master exercised three-quarters of a century after his death upon an admiring pupil in Antwerp.

The second miniature (Plate 13b), which is traditionally but dubiously identified as a portrait of Elizabeth Steward (1560-1654), wife of Robert Cromwell and mother of the Protector, appears to have been painted in the second quarter of the 17th century. It is signed with the monogram *AH* in gold, and on the strength of this undoubtedly authentic signature the miniature is attributed to the Dutch portrait engraver, A. Hertocks (fl. 1626-72), who is recorded to have worked in England¹. This miniature was lent by Mr. R. G. Clarke, with the above identification and ascription, to the exhibition of Portrait Miniatures held at the South Kensington Museum in 1865². It was purchased by the Museum as lot 11 at Christie's on 18th May, 1938 (property of Mrs. Holbrooke), the purchase money being derived from the funds of the R. H. Stephenson Bequest.

Three miniatures by British artists of the later part of the 18th century were presented, the first being an attractive portrait of a youth, ascribed to Patrick John McMorland (1741-1821), given by the executor of the late Miss E. Stewart Wood, in accordance with her wish; and the other two being portraits of James Skey by the Liverpool painter Thomas Hazlehurst (fl. 1760-1821) and the Birmingham painter James Millar (c. 1735-1805) respectively. James Skey (1754-1838) was a Lieutenant-Colonel in the South Worcester Militia and great-grandfather of Mr. T. H. Russell, who is the joint donor, with Mrs. Alexander Scott, of the two miniatures. That by Millar, an artist hitherto unrepresented in the Museum collection, is signed and dated 1797 and that by Hazlehurst is signed in front and has an inscription at the back, which reads: *James Skey taken before leaving for America 1798*. It is instructive to compare the differing interpretation of character in these two portraits made within a few months of one another, with Hazlehurst's highly stylized version at once more accomplished and less convincing than the broader and more virile likeness by Millar, who, it may be noted, is known not only as a miniaturist but as a painter of portraits, historical and still-life subjects in oils.

¹LONG: *loc. cit.*, p. 203.

²Catalogue, No. 1962.

WATER-COLOURS

John Smith (1749–1831) fills an honourable place in the order of English topographical draughtsmen. His two nicknames, *Warwick* and *Italian* Smith, derived from his travels in Italy at the expense of George Greville, second Earl of Warwick (1746–1816), sufficiently indicate that the landscape drawings for which he was chiefly valued in his own age were to a large extent classical in locale if not always in sentiment. The handsome water-colour presented by the Long Memorial Fund is a view (19 $\frac{1}{4}$ in. by 14 $\frac{1}{8}$ in.) of the Villa of Maecenas at Tivoli with the cascades of the Anio, depicted as true to its Horatian epithet, *praeceps*, as the heart of Smith's own Maecenas could have wished, and its luxuriant gorge crowned by the ruins of the arcaded Roman palace. The atmospheric quality of the picture is admirable and it is both larger in conception and more spontaneous in execution than anything a student, previously acquainted only with the respectable but less interesting and impressive drawings by Smith already belonging to the Museum, would have been prepared to find in his work. That this drawing was not merely a happy accident was, however, amply demonstrated by the surprisingly large number of works of similar quality which were seen when the collection from Warwick Castle was dispersed in London in 1936.

That it is a long step from Warwick Smith to J. M. W. Turner even Smith's most devoted admirer will readily admit. The most important of the water-colours acquired during the year are two of the five drawings by Turner given by the executors of the late Mr. Robert Clarke Edwards, who had already in 1918 proved himself a generous benefactor to the Museum by his gift of a collection of porcelain and a number of valuable water-colours. These two drawings formerly belonged to John Ruskin and still retain his original frames. The larger (11 $\frac{7}{16}$ in. by 16 $\frac{3}{8}$ in.), *A View of Richmond, Yorkshire, across the River Swaile*, is related to a version of the subject once also owned by Ruskin, now in the Fitzwilliam Museum, and is discussed by Ruskin himself in the catalogue of a loan exhibition of Turner's work held by the Fine Art Society in 1878¹: "There is no more lovely rendering of old English life", he writes, "the scarcely altered sweetness of hill and stream, the baronial ruins on their crag, the old-fashioned town with the little gardens behind each house, the winding walks for pleasure along the river shore—all now devastated by the hell blasts of avarice and luxury". If it seems to-day perhaps a little strange and somewhat overcurious to search in this charming drawing for all the quasi-symbolical significance with which Ruskin was able to invest it, it remains none the less a conspicuously beautiful rendering of one of Turner's favoured

¹Notes by Mr. Ruskin on his Drawings by the late J. M. W. Turner, R.A. Exhibited at the Fine Art Society's Galleries, 148 New Bond Street, March 1878, pp. 29–30.

subjects and, in spite of some fading, a splendid illustration of those golden harmonies of which he alone possessed the mastery. The second drawing, *A Study of a Gurnard*, is, in contrast to this fully elaborated water-colour, a rapid sketch, as different in technique as it is in subject. It is only a note, but so vivid, so sensitively observed and securely managed that the effect is prodigious in relation to the slightness of the means that produce it. Three smaller sketches accompanying these two drawings are typical of the cursory records of light and atmosphere which Turner made and kept in great quantities as a fund of experience from which to borrow what he might require for his larger and more formal paintings.

Mrs. A. Hugh Thompson generously presented five water-colours to this Department, as well as four to the Department of Circulation, in memory of her late husband and from his collection. The best drawing is an exceptionally powerful and romantic *View of Snowdon from the Vale of Llanberis* by Paul Sandby Munn (1773-1845). Munn was as a rule a rather pedestrian painter whose works missed the delicate precision and unpretentious clarity of the earlier topographers without capturing much of the breadth and power of his own great contemporaries. But he was the friend of one of the greatest of them, J. S. Cotman, whom he accompanied on a sketching tour in Wales in 1802, as Girtin, another of Cotman's acquaintances, had done two years before. In spite of the fading of its indigo washes, which has given the greater part of Munn's *Snowdon*, like so many other drawings of that period in which the same fugitive colour was too trustingly employed, a prevailing tone of Indian red, this drawing shows that the artist's comparatively timid and unimaginative nature was not always proof against the influence of an impressive scene. The stimulus of Cotman's companionship may also have counted for something, since the first sketch for the drawing was made on their tour of Wales. The sketch, dated 29th July, 1802, has now been presented to the Museum by Mr. L. G. Duke for exhibition with the finished drawing. It was Mr. Duke who first pointed out that the drawing, which had for some time passed under the name of Girtin, was in fact by Munn. Mrs. Thompson's gift also includes a view, dated 1806, of *Thorney Abbey, Cambridgeshire* by William Alexander (1767-1816), *A Landscape with Haystack* by James Orrock (1829-1913) and a seascape with shipping, *Genoa Harbour*, by H. S. Tuke (1858-1929).

Captain H. W. Murray bequeathed a water-colour by Peltro William Tomkins (1760-1840). In 1793, immediately after the executions of Louis XVI and Marie Antoinette, the American historical painter, Mather Brown, produced a painting of the scene in the Temple at the separation of the King from his family. This painting acquired immense contemporary popularity principally through a colour engraving made by Tomkins. The engraving was published

on 1st January, 1795, and was preceded by the preparatory water-colour drawing by Tomkins which has now been bequeathed to the Museum, where it had been exhibited on loan in 1923. From contemporary oil copies of Mather Brown's painting it is evident that Tomkins introduced a number of small changes into the spacing of the composition. The water-colour is itself an attractive example of the figure drawing of the period, not uninfluenced by the manner of Schall and of Boilly, and has the additional interest of showing how the French Revolution was visualized by English contemporaries of Burke and Fox.

The work of Sir George Bulteel Fisher (1764-1834) has been for many years represented in the Museum by three water-colours, two of English and one of Canadian scenery. A successful military career, which began when he was gazetted second-Lieutenant in the Royal Artillery in 1782, culminated in his promotion in 1825 to the rank of Major-General and his appointment two years later as Commandant of the Woolwich Garrison. Tradition has for long declared that Fisher served in Portugal during the Peninsular War, but confirmatory evidence for this supposition was altogether lacking until the appearance in the sale-room of a group of water-colour sketches by Fisher, including a number made in Portugal between 1807 and 1811. One of these, dated 1808, was generously presented to the Museum by Mr. Augustus Walker and as a pleasing illustration of a new phase of Fisher's style, here adapted to the unfamiliar colour and contours of Portuguese scenery, it is an acquisition of decided interest.

From the Englishman working abroad we may turn to the foreigner working in England. Samuel Hieronymus Grimm (1733-94), though Swiss by birth, may be considered English by adoption, having resided in this country from 1765 until his death. It would indeed be difficult to imagine a more characteristically English scene than his *Whitwell Hall, Derbyshire* (Plate 13c), of 1785, presented to the Museum by Miss Rotha Mary Clay, who has made a particular study of this artist's work. The low horizon, the group of yellowish stone buildings, and the figures—one labourer with a pitchfork, leaning across a gate, and a group of three gentlemen on the left consulting a plan and surveying the landscape—compose a placid rural scene with none of the far from English animation of Grimm's famous *Fairlop Oak and Fair* (No. P. 65-1921) of eleven years earlier.

In addition to these drawings three notable modern water-colours have been acquired. A drawing, *Landscape at Pen Pitts*, by Paul Nash, who has not hitherto been adequately represented in the Museum, was purchased from the exhibition of the artist's recent work held at the Leicester Galleries in May, and the Contemporary Art Society has given excellent drawings by Eric Ravilious,

The Causeway, Wiltshire Downs, and Gilbert Spencer, Winter Landscape seen through a Window.

P A S T E L

The collection of pastels in the Department has for many years been less comprehensive than the collections of miniatures, silhouettes and water-colours. It is, however, considerably strengthened by the purchase of one of Gainsborough's rare portrait drawings, a coloured crayon of the 1st Lord Rivers (Plate 14). George Pitt, Lord Rivers (1722?–1803), after a diplomatic career of average success—he was minister in Turin for seven years and ambassador in Madrid for eleven months—became Lord of the Bedchamber to King George III, and Lord Lieutenant of Hampshire (1780) and Dorset (1793). A friend of Lady Mary Wortley-Montagu, he is best remembered by the repeated references to his wife in Walpole's *Letters* and by a single reference to himself, "her brutal, half-mad husband". He was painted by Gainsborough, full-length in uniform, in 1769; the present crayon sketch, however, is certainly of a later date. A contemporary inscription on the reverse reads "Bridget Bowater's picture, The Right Honble. Lord Rivers, one of his Majesty's Lords of the Bedchamber" and the drawing may thus be presumed to have been made between 1782, the year of Lord Rivers's appointment to this office, and 1788, when Gainsborough died. No analogous crayon sketch dating from these years is known, but the portrait of Lord Rivers nevertheless shows a clear reference in technique both to Gainsborough's earlier portrait drawings and to the full-scale oil portraits executed during the last five years of his life. On grey paper in a feigned oval touched in with yellow and black, it shows the sitter three-quarter face to the left, wearing a grey coat with scarlet buttons and a mauve collar, and a white cravat shaded with touches of blue chalk. The corner of a black hat is visible under his left arm, while to either side the edges of the paper are heightened with blue pastel. On the death of Bridget Bowater in 1812 the drawing appears to have passed to her nephew, Sir Edward Bowater, whose daughter in 1869 married Sir Rainald Knightley, afterwards Lord Knightley of Fawsley. As lot 1278 in the Knightley sale at Fawsley Park in 1914, the drawing was secured by Sir George Donaldson and subsequently sold to Mr. Henry J. Schniewind, Jr., of New York. With the many other Gainsborough drawings in his possession, it was shown in 1931 at the Gainsborough exhibition¹ in Cincinnati and subsequently sold with the remainder of the Schniewind Collection in London². It is a matter for much satisfaction that this

¹Cincinnati Art Museum, "Paintings and Drawings by Thomas Gainsborough, R.A.", May 1931, No. 73. Catalogue, p. 38 (as George Pitt, second Lord Rivers, 1751–1828) repr. Pl. 60. Bibl., E. S. Siple: "Gainsborough Drawings: the Schniewind Col." in *The Connoisseur*, 1934, xciii, 355–6, repr.

²SOTHEBY: 1938, May 25th, Lot 154.

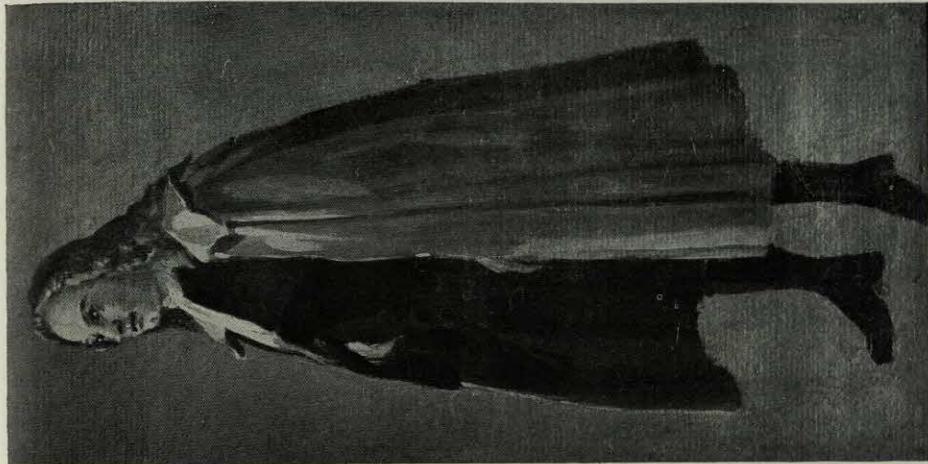
important drawing, so fully worthy to rank beside the Gainsborough oil portraits already owned by the Museum, should at length have returned to permanent possession in this country.

OIL PAINTINGS

Oil paintings are now acquired only in exceptional circumstances. The list of the few that have been added to the existing collection for special reasons during the last twelve months is headed by a *Crucified Christ adored by Moses, David, St. Paul and St. John Baptist*, painted by an anonymous artist working soon after 1600. The types of the Christ and the St. Paul are strongly reminiscent of those used by Pieter Coecke van Aelst half a century before, and the picture would thus appear to be the work of a retardatory Flemish mannerist basing himself on an earlier original. Seven of eight scriptural texts in the picture are in English; it is, however, unlikely in view of the very large numbers of Flemish painters working in England before and after 1600, that the artist was himself an Englishman, and style shows no grounds save a certain rusticity for believing this to be the case. Four of the texts are illustrated in the picture, in the centre foreground by a hen and her chickens (in reference to a passage from St. Matthew), at the top left corner by the phoenix, at the right by the pelican feeding her young, and in the centre by an eagle with wings outstretched (illustrating a verse of Deuteronomy), while in the background we see the adoration of the brazen serpent, Jerusalem and the natural paradise. Paintings of the kind are rare in England in the early 17th century, and this allegory of the Redemption epitomises in a succinct and readily appreciable form the mysticism and the rambling use of metaphor which give Jacobean religious literature its special stamp.

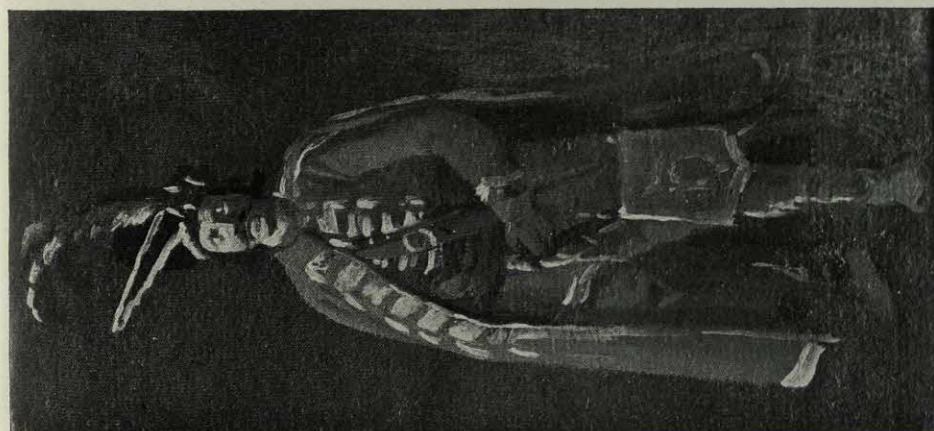
John Crome (1768-1821) is known at the age of fourteen to have been apprenticed to a sign-painter, Whisler. He remained with Whisler for the statutory seven years and, during that time, is supposed to have executed many local inn-signs. One such work dating from this period has been purchased for the Museum and is now exhibited with the collection of signs, mostly of wrought iron, in the Department of Metalwork. The Wherryman, a thickset figure in a red cap, blue jacket and light brown trousers, stands with one arm pointing towards a two-masted sailing boat on a river behind him. The figure itself is remarkable for boldness of conception rather than any distinction in the execution, but in the landscape we can see adumbrations, albeit of a summary nature, of the atmospheric style Crome was to develop in maturity.

Venetian *settecento* sketches are now so sought after that the Department may be considered particularly fortunate to have secured under the terms of Captain H. B. Murray's Bequest an album of fifty-three studies by the master of

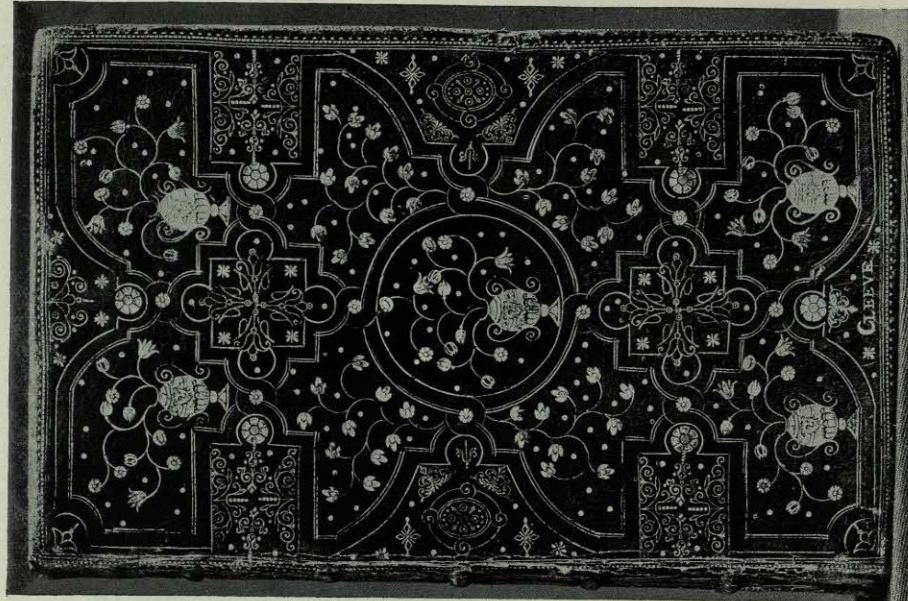


(b)

(a) AN HUNGARIAN HUSSAR. $8\frac{3}{4}$ IN. $\times 4\frac{1}{4}$ IN. (b) A VENETIAN, PERHAPS A LAWYER. $9\frac{7}{8}$ IN. $\times 5$ IN. BOTH BY LUCA CARLEVARIJS, OILS ON PAPER. *Both bought out of the funds of the Murray Bequest.*

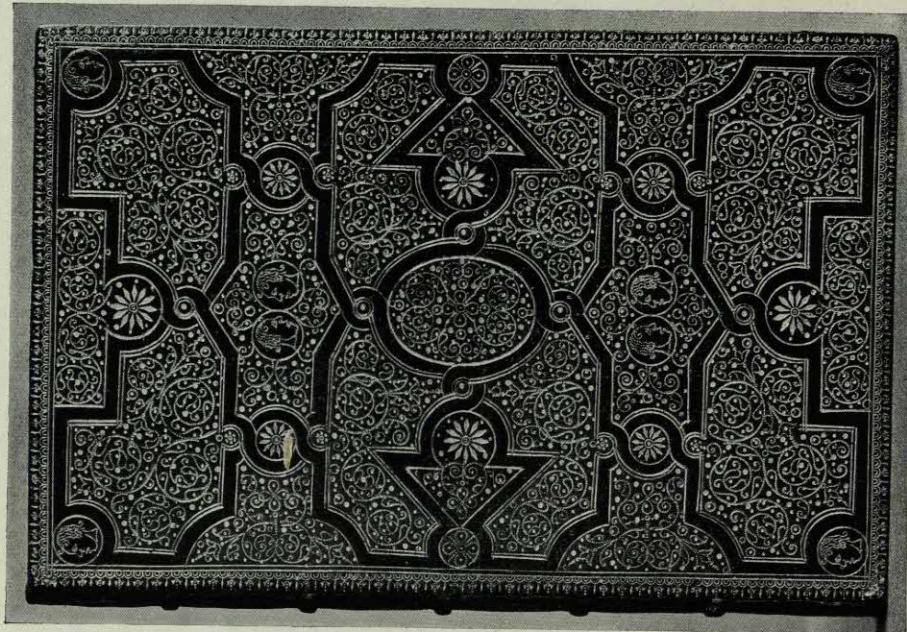


(a)



(b)

BOOKBINDINGS. (a) BY FLORIMOND BADIER. FRENCH; c. 1640. 180 X 122 MM. (b) BY CLEEVE. ENGLISH; c. 1685. 187 X 120 MM. Both bought out of the funds of the Murray Bequest.



(a)

Antonio Canaletto, Luca Carlevarijs (1665-1731). Painted in oil on paper and coarse canvas, these studies divide themselves into four classes, of which by far the largest consists of figure sketches, preceded by studies of gondolas, by animal paintings and by one fragmentary architectural design. They appear all to have been painted in the open air in preparation for insertion into Carlevarijs' formal compositions, and a number of them can in fact be connected with his surviving works. For the celebrated canvas of *The Reception of Count Colloredo* at Dresden (553) the volume contains eleven preliminary studies: No. P. 57-1938 (Plate 15a), an Hungarian hussar—Colloredo was imperial ambassador at Venice—appears against a portico on the extreme right of the Dresden picture, while P. 67, a figure of a man in a white shirt and yellow skirt, stands immediately in front with P. 50 (Plate 15b), perhaps a lawyer, beside him. The figures in the centre foreground of the painting are almost without exception represented in the album, and include a shopkeeper, a pedlar by whom he is accosted and three cloaked figures. *Lord Manchester's Entry into the Doges' Palace*, at Kimbolton (dated 1707), and views of the Piazza San Marco in the Haversham Sale account for five of the remaining sketches. Three other studies, two of gondoliers and one of a lady with a fan, may be identified with figures in the painting of the *Piazzetta* formerly in the Salvadori Collection, Venice, another more tentatively with a gentleman in the Bergamo *Ceremonia Veneziana*, and two more studies of Venetian women with very similar figures occurring in the plates of the Scuola di S. Teodoro and the Chiesa dell' Ospitaletto in Carlevarijs' *Le Fabriche e Vedute di Venetia*. Carlevarijs' set of etchings was published in 1703, *The Reception of Count Colloredo* was painted eleven years later. There is every reason to believe that the sketches now acquired were produced between these two dates. This fact gives them as costume studies a special interest, since they show us the dresses of every stratum of Venetian society at a period far earlier than that to which the greater body of Venetian costume studies refer. In this respect they are perhaps unequalled outside the Cà Rezzonico and Museo Correr.

Among the works of Burne-Jones exhibited in the Museum the coloured tablet of a Peacock, lent since 1920 by Mrs. J. W. Mackail, has long occupied a prominent position. Mrs. Mackail has now generously presented the tablet to the Museum. Made in painted plaster on a wooden frame, the tablet is a reproduction of the memorial tablet to the Hon. Mrs. Alfred Lyttleton, which Burne-Jones executed for the church at Mells, Somerset, in 1886.

The design was planned soon after Easter, 1886, and Burne-Jones writes¹, "I have no clear idea of a memorial to that little darling, but I should like it. I like praise of the dead, and keeping Saints' days and holy days for them. I

¹G. B. J.: *Memorials of Edward Burne-Jones*, London, 1904, pp. 166-7.

did make one very little oblation, which I made so obscure that no one has discovered it—it is on the left-hand corner of the Resurrection picture at the Grosvenor—only the words 'In Memoriam L. L. Easter 1886'. I didn't want it to be obtrusive and am glad no one has seen it. And I have schemed a memorial tablet for her if it is ever needed; perhaps I may carry it out and set it up at home, for we all loved her dearly". The Mells tablet was made soon after, "durable as granite" as Burne-Jones himself described it, "and enduring till the Judgment Day. It is eight feet high and is the effigy of a peacock, which is the symbol of the Resurrection, standing upon a laurel-tree—and the laurel grows out of the tomb and bursts through the sides of the tomb with a determination to go on living and refusing to be dead". An inscription on the front of the tomb is by Dean Church. The Mells tablet Burne-Jones left uncoloured, but the version which he retained for his own house (that now in the Museum) he painted, and its delicate golds, its deep blues and greens substantially enhance the hieratic effect he intended the original to convey.

Contemporary objects of decorative art retaining something of the technical standards Burne-Jones set himself are seldom to be come by. A pre-eminent example, however, has been secured in an eight-fold screen painted in wax medium on canvas by Albert Rutherston. Decorated with pastoral subjects, the screen, which was shown in the British Pavilion of the Paris Exposition in 1937, is now exhibited at the Bethnal Green Museum.



FIG. 4 (see p. 54).

THE LIBRARY

BOOKBINDINGS

THE dispersal by auction of the well-known collection formed by Mr. Mortimer L. Schiff of New York City afforded an unusual opportunity of acquiring some bookbindings of exceptional importance. "The collection", in the words of the introduction to Sotheby's sale catalogue, "is probably most widely known for its great assemblage of fine bindings. Nothing comparable with these has been seen in London since the Holford sale more than ten years ago; hardly before that since the Beckford-Hamilton Palace sale in the 'eighties of the last century". The collection was sold in three parts and purchases were made at each sale. At the first, two fine examples of bookbinding of the 17th century were obtained, one French and the other English. The first is a copy of Anacreon's Songs¹ covered in red morocco and tooled in a magnificent design of the French *pointillé* style by Florimond Badier, who flourished between 1636 and 1660. Just as the names of Berthelet and Mearne have been recklessly attached to every binding in the style associated with the names of these two royal booksellers in this country, so it has been customary to attribute to the elusive Le Gascon all the bindings *au pointillé* which, both in their design and in the lavish use of gilt tooling, are characteristic of baroque brilliance in France. While Le Gascon was certainly a binder he cannot definitely be associated with the *pointillé* style. Not so Badier of whose bindings three bear his signature and a couped head tool which, although one of four distinct versions of this tool, can be easily differentiated and may be regarded as personal to Badier. On three other copies of the same edition of Anacreon's songs the same head is found². This volume was formerly in the libraries of Dr. Desbarreaux-Bernard, Comte de Mosbourg and E. Rahir (Plate 16a).

The English binding dates from about 1655³ and is probably the work of a London binder whose delicate tooling and use of red and black appliqués on a

¹*Anakréontos Téotou Tà Mέλη*. Paris (I. Dugast), 1639. Lot 15, reproduced as Pl. 3, in Sotheby's sale catalogue; it is also described and illustrated in S. DE RICCI: *French signed bindings in the M. L. Schiff collection*, I, 1. 1935.

²See DACIER, E.: *Autour de Le Gascon et de Florimond Badier*, articles in *Les Trésors des Bibliothèques de France*, III, 77 ff.; IV, 177 ff.

³Lot 24, reproduced as Pl. 5, in Sotheby's sale catalogue; it is also described and illustrated in S. DE RICCI: *British . . . signed bindings in the M. L. Schiff Collection*, 1935, no. 2, and in L. GRUEL, *Manuel . . . de l'amateur de reliures*, II, 110.

background of vellum mark him as a binder of unusual taste and ability, and place his work above the ordinary standard of English craftsmanship at this date. Another example of his work of similar design was in the Almack collection¹. The tooling, predominantly floral, recalls similar motifs prevalent in English embroidery of the period. Of floral design also is the brightly painted fore-edge which is signed *Lewis fecit* and bears the inscription "Search the Scriptures, S. John 5, 39". The existence in the John Rylands Library, Manchester, of another binding from the same hand, with a similar painted fore-edge signed by Lewis and dated 1658, makes it reasonable to suppose either that Lewis was the name of the binder or that he was employed by the binder to paint the fore-edges of his more elaborate productions (Plate 18a).

At the second sale another English binding of the late 17th century was bought². The chief interest of this binding lies in its being signed by the binder in gold tooled capitals with the inscription *CLEEEVE* on the upper cover and *FECIT* on the lower. A distinctive tool of a vase with a leopard's head, which is known on one other book in the British Museum³, and a spray of tulips and other flowers fill the geometrical compartments formed by a black interlacing fillet between gold lines on a background of dark red morocco (Plate 16b). Nothing is known of the binder Cleeve, whose only authenticated work this is. It has been suggested that he may perhaps be identified with Isaac Cleave, a bookseller who flourished between 1678 and 1711⁴.

At the third and last sale the Library was fortunate in securing a magnificent folio bound for Grolier, which by reason of its noble format and the beautiful free design of the tooling would add lustre to any collection⁵ (Plate 17). Wealthy patrons of the revival of learning spared no expense in forming libraries of impressive splendour and the bindings made for Jean Grolier, prince of bibliophiles⁶, are without equal as a single collection formed during the period in which binders attempted to clothe worthily the masterpieces of Renaissance printing. It is now recognized that with the exception of an early group of plaquette bindings of Italian workmanship, Grolier's bindings were made by French craftsmen. They fall naturally into several groups according to the various styles of decoration employed; and this binding, executed by a Parisian

¹See illustration of a Bible (1650) opposite p. vii in *Fine old bindings . . . in E. Almack's library, 1913.*

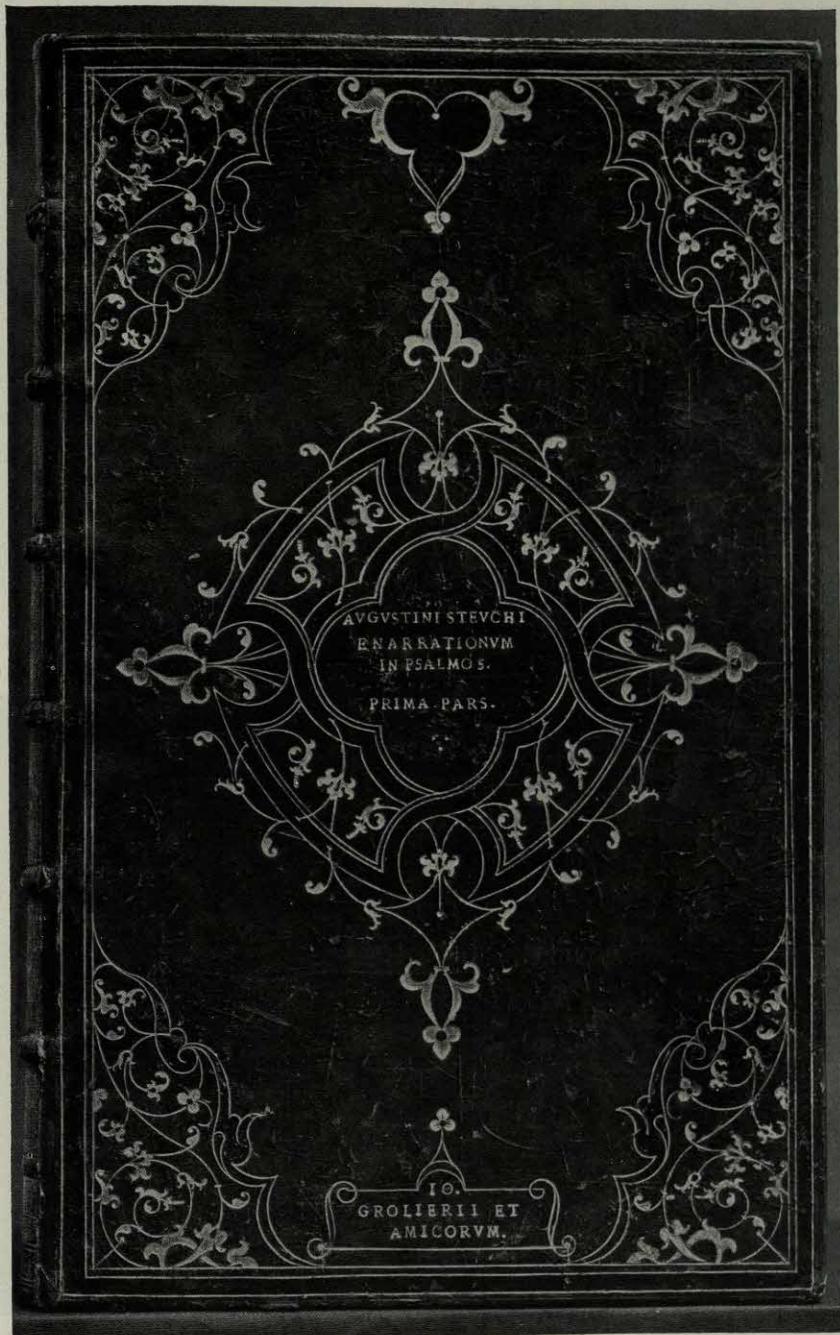
²Lot 636 reproduced as Pl. 53 in Sotheby's sale catalogue. Also reproduced as Pl. 26 in *Thirty bindings . . . selected from the First Edition Club's seventh exhibition, 1926*, and in S. DE RICCI, *op. cit.*, No. 4.

³British Museum press mark 292.A.4. (London, 1692.)

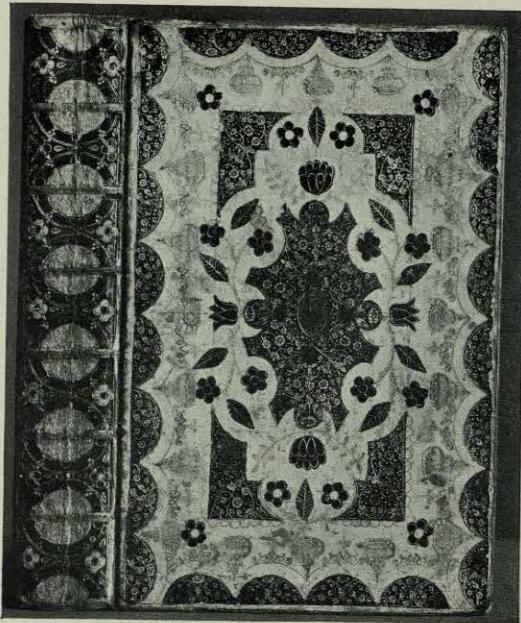
⁴See H. R. PLOMER: *A dictionary of printers and booksellers 1668-1725*, p. 74.

⁵Lot 2199, reproduced as Pl. 117, in Sotheby's sale catalogue.

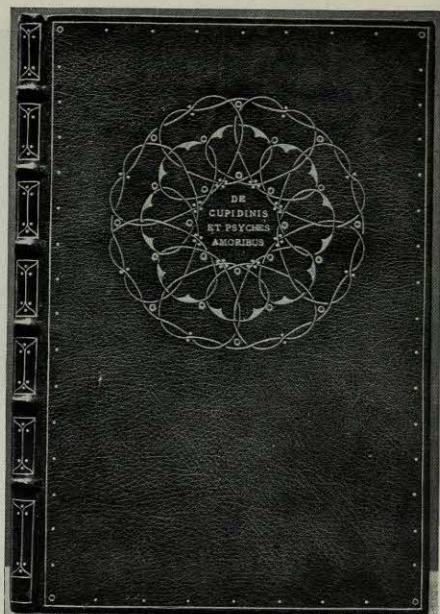
⁶Jean Grolier (1479-1565) succeeded his father as Treasurer of the duchy of Milan in 1510. He left Italy about 1521 for Paris. In 1545 he was appointed one of the Treasurers of France and in 1547 Treasurer-General of Finance.



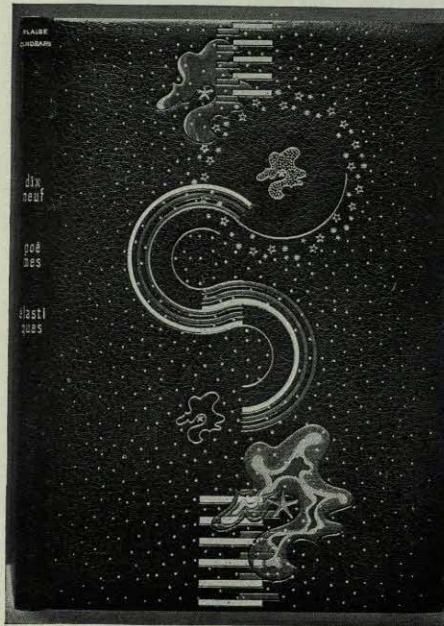
BOOKBINDING MADE FOR JEAN GROLIER. FRENCH; c. 1555-60. 393 × 245 MM. *Bought out of the funds of the Murray Bequest.*



(a)



(b)



(c)



(d)

BOOKBINDINGS. (a) ENGLISH ; WITH FORE-EDGE DATED 1658. 175 × 115 MM. *Bought out of the funds of the Murray Bequest.* (b) BY DOUGLAS COCKERELL AND SON. ENGLISH ; 1927. 295 × 195 MM. (c) BY PAUL BONET. FRENCH ; 1938. 297 × 204 MM. (d) BY SYBIL PYE. ENGLISH ; 1934. 315 × 203 MM. *Given by the binder.*

craftsman about 1555-60, belongs to the group made after the accession of Henri II in 1547, of which the distinctive features are a flowing strapwork of interlacing fillets, often painted black, and azured arabesque tools.

In this example the brown calf covers are decorated with black strapwork and bear the familiar mottoes IO. GROLIERII ET AMICORUM (recto) and PORTIO MEA DOMINE SIT IN TERRA VIVENTIUM (verso). The tooling includes one large ornament used at the four cardinal points of the central circular design which links this binding with a Parisian workshop from which came at least a further twelve bindings for Grolier¹. This large ornament was copied, as Mr. G. D. Hobson discovered², from a design appearing in one of the large series of pattern books which in the second quarter of the 16th century popularized arabesque and other oriental motifs³. There are the original vellum liners which are usually found in books from Grolier's library. The subsequent history of this book is of great interest. The inscription on the title-page *Liber Thuanae Bibliothecae*, 1662, indicates that it was in the famous de Thou library⁴. Thence it passed about 1679 with the de Thou library to the Marquis de Ménars for whom the back was decorated⁵. In 1706 this part of the de Ménars library was sold for 40,000 *livres* to Gaston Rohan-Soubise, Cardinal Archbishop of Strasbourg, who bequeathed it to his nephew the Prince de Soubise. Presumably it was at the dispersal of the Soubise library in 1788 that it was bought for the Syston Park library where, with at least nine other Grolier bindings, it remained until the sale in 1884, at which it was acquired by Mr. Quaritch. It next passed into the collection of Paul Brenot, who sold it to the firm of Morgand⁶. This binding covers a copy of *Enarrationum in Psalmos pars prima* (Lyons, Gryphius, 1548) by Agostino Steuco, also known as Eugubinus⁷ from the town of Gubbio where he was born in 1496. In 1525 Steuco went to Venice and entered the monastery of St. Antonio di Castello to which Cardinal Grimani had just bequeathed his famous library. Recognition of his studies came in 1538 when he was appointed prefect of the Vatican library and titular bishop of Kisamos by Pope Paul III. In failing health he returned to Gubbio and died there in 1548.

¹For a list of these see G. D. HOBSON: *Bindings in Cambridge Libraries*, 1929, p. 82.

²G. D. HOBSON: *Weiland Dr. T. Gottlieb und seine Grolierstudien* article in *Jahrbuch der Einbandkunst*, III-IV, 1931, pp. 61-89.

³G. A. VAVASSORE: *Corona di racammi*, 1546.

⁴It seems doubtful whether this inscription denotes that this book was acquired for the De Thou library in 1662 as at this date J. A. de Thou the younger had just returned from Holland and was in financial difficulties. It was perhaps written in the book at this date merely to denote ownership. J. A. de Thou the elder, the well-known historian, added many books from Grolier's library to his own famous collection.

⁵The back is decorated with the crowned cipher of de Ménars (reproduced in Olivier, Hermal and de Roton: *Manuel de l'amateur de reliures armoriées françaises*, 1925, Pl. 185, No. 4).

⁶Reproduced as Pl. 4 in their catalogue *Livres dans de riches reliures* (etc.), 1910.

⁷It is catalogued under this name as no. 113 in Le Roux de Lincy, and as no. 189 in Shipman.

A gap was filled in the collection of Spanish bindings by the addition of a manuscript *carta executoria* written for Martin Lopes Cañas in 1595, and bound in a style characteristic of the numerous attestations of nobility made at Granada in the second half of the 16th century¹.

The Library has also received from Lieut.-Colonel W. E. Moss a generous gift of twenty-one armorial bindings associated with the name of the dramatist Elkanah Settle. After the Whig revolution of 1688, Settle fell on hard times and accepted the post of "City Poet" which he held from 1691 until his death in 1724. Practised in the composition of congratulatory odes and always a better showman than poet, about 1700 he adopted the technique of clothing his poetical addresses in bindings bearing arms of the wealthy patrons who were intended to accept them. Sometimes this ruse failed and the book came back only to have another coat-of-arms superimposed and be sent out again. A further feature of Settle's productions was the occasional use of crude gold-tooled borders surrounding the actual text of poems celebrating a marriage. For a funeral ode heavy black rules were substituted. There is sufficient evidence to suggest that all these processes involved in the production of such volumes were carried out, if not by Settle himself, at least under his personal direction.

A welcome addition to the Library's small collection of embroidered book-bindings² is notable for its quality and excellent condition. Its decoration consists of detached flowers, berries, birds, caterpillars and a moth, worked in tent stitch on a silver thread background. During the reigns of James I and of Charles I, embroidered bindings of this type, covering for the most part small books of devotion, were produced in large numbers; they are characteristic productions of a delightful period in English domestic embroidery.

The collection of modern bindings was strengthened by representative examples of the work of four living artists. Miss Elizabeth MacColl was the binder, from designs by her brother, Mr. D. S. MacColl, for a group of five volumes of poems by Charles Newton-Robinson presented by his widow, Mrs. C. Newton-Robinson, through the National Art-Collections Fund. A characteristic example of the tasteful work of Mr. Douglas Cockerell was bought (Plate 18b) and M. Paul Bonet, one of the leading Parisian designers of bindings, was commissioned to supply an example of his work (Plate 18c). Miss Sybil Pye, who has won recognition by her personal style, characterized by the skilful use of coloured inlays to form a geometric pattern, presented a fine example of her work to the Library (Plate 18d).

¹The roll border on this binding is identical with that reproduced in F. H. ROLLAND: *Exposición de encuadernaciones españolas* (etc.), Madrid, 1934, p. 65.

²*The whole booke of David's psalmes, both in prose and meeter. With apt notes to sing them withall.* London, 1643.

MANUSCRIPTS

With the help of the Friends of the National Libraries, the National Gallery and the National Portrait Gallery, the Library has acquired some important documentary material relating to the work of Sir Thomas Lawrence, P.R.A. The documents comprise a book of two hundred and four receipts for portraits in commission at the time of the painter's death and for works of art which had been lent to him; thirty-five letters from claimants for portraits; a book of claims compiled by Lawrence's executor, Archibald J. Keightley; the executor's account book covering the period between the painter's death on 7th January, 1830 and August 1835; and Christie's priced and annotated catalogues of Lawrence's property, sold between the years 1830 and 1832. This material throws fresh light upon Lawrence's activities in the last years of his life and is especially valuable as affording documentary evidence of the unfinished state of many of the portraits left in the studio at the time of his death. Such was the portrait of William Bisset, Bishop of Raphoe, who wrote the following letter to the executor:

DOVER STREET 10,
June 10, 1830.

Sir,

I take the liberty of representing to you as the principal Executor of the late Sir Thomas Lawrence what appears to be something peculiar in the case of my picture, and to request your determination upon it. Having been called upon by the Dean of Ch. Church to place my picture among others in the College Hall at Oxford, I was anxious that a good and well finished portrait should be prepared for that purpose, and applied to Sir Thomas Lawrence in May 1827 to undertake the execution of it. I came to London on purpose to sit for it, and continued to attend him at the hours he himself appointed till he dismissed me with an assurance that the work was finished excepting in such little matters as did not require my personal appearance—that they should be completed in a fortnight or three weeks, and that he would give directions for properly framing the Picture and for a good engraving to be made of it. This was so very obliging and satisfactory that I immediately paid the whole price and took my leave of him. After a lapse of some time the College renewed their claim and I of course repeated their wishes and my own to Sir Thomas Lawrence. He apologised for the delay and again assured me that I should find the whole in a perfect state upon my arrival in town this Spring—that letter was written in the Summer of last year—the sad event that inflicted upon his friends and the public so great a misfortune did not happen till long afterwards. It cannot be doubted that it was the intention of Sir Thomas Lawrence to fulfill his engagement, and I hope I shall not be thought unreasonable in soliciting his Executor

to fulfill it so far as is now practicable, that I may be able to transmit the picture in such a state as is fitting for the Hall in which it is to be placed.

I have the honor to remain, Sir, your very faithfully and obedient
humble Servant,

— Keightley Esq.

W. RAPHOE.

That the Bishop received some satisfaction is clear from an entry in the account book for 16th August, 1830, noting the payment of ten guineas "To Mr. Simpson for finishing the port. of the Bishop of Raphoe". John Simpson, portrait painter 1782-1847, was for many years assistant to Sir Thomas Lawrence. The finished picture is now at Christ Church, Oxford. The accounts record payments out of the estate for the completion of portraits to Evans and S. Lane in addition to Simpson; while the receipts include £1500 for the painter's famous collection of old master drawings.

Among the documents will be found full details of the prices paid for various important groups of portraits such as those executed for Lord Londonderry and Sir George Murray. There is information also about pictures unrecorded by Lawrence's biographers such as the portraits of Miss Allnutt, Lady Ailesbury, Lady Duncannon, Sir Richard Jones, Lord Arundel of Wardour and others. Other material concerning Lawrence's financial affairs shows his indebtedness to his friends—Sir Thomas Baring is mentioned by name—and his generosity to many unable to pay his usual fees. It would appear that at the final winding-up of the estate there was a deficiency of over £7000. The substantial amounts he received for his pictures in some cases is indicated by entries in the book of claims which record payment to the Lord Chamberlain for no less than fourteen portraits of George IV at 300 guineas each for use in the colonies and at various British embassies abroad.

By the purchase of a manuscript instruction-book for the plaiting of silk braids, such as were used for purse and cane strings, a valuable contribution is made to the history of English textile art as such books are of extreme rarity. The manuscript, which is exceptionally well preserved, almost certainly dates from the second quarter of the 17th century. In addition to the written instructions—which include the directions for working each letter of the alphabet, presumably for incorporating the name of the owner of the purse—there are no less than twenty-five samples of silk strings in different designs notable for the freshness of the colours and the intricacy, in some cases, of the pattern. These are given appropriate names descriptive of the design, such as Chevron, Ragged Staff and Catherine-Wheel; the last, a complicated open-work design, the directions for making which are:

Take 5 boes of red one partie, and 5 boes of whyte another and 5 boes of greene another. Then worke through both boes takinge the top of the loer finger of all hands, but takinge the private stich workinge as followeth. The midle worker workes with one of the out workers first, till they have one anothers Culler, and then the out worker workes 4 stiches alone, and the midle worker workes with the other out worker as a fore till they have allsoe one anothers Culler, and then the out worker workes 4 stiches alone and the midle 3 stiches, and soe from one to another the midle worker allwayes Changinge.

Two folio volumes in manuscript, containing catalogues of no less than 171 auction sales of pictures held in London between the years 1711 and 1759 were bought at the sale of the Clumber library. Many of the catalogues give prices and purchasers' names and more than a hundred¹ are probably unique. The volumes belonged at one time to the connoisseur and art historian Michael Bryan.

From Messrs. Frere Cholmeley & Co., solicitors acting for the executors of the late John Forster, the Library received forty-three holograph letters from Charles Dickens to Forster and one to Bentley, the publisher, together with three other items. The letters, of which 17 have not been published, cover the years 1837-91; and are a valuable addition, in view of the unique collection of Dickens material already existing in the Forster Bequest.

Mr. John Hewitt added a fourth volume to his previous gift of a manuscript list of paintings of the Dutch School.

T Y P O G R A P H Y

An acquisition of great significance for the history of printing is the quarto volume *Terentiani Mauri de literis, syllabis, pedibus et metris*, etc., printed at Paris in 1531 by Simon de Colines. The importance of this work lies in its containing the pioneer design in which the famous Garamond roman type first appears.

During the first quarter of the 16th century, French printers were rapidly absorbing new typographical influences from Italy. Geofroy Tory, whose enthusiasm for letter forms is well known, returned thence in 1518, bringing with him a copy of the *Hypnerotomachia Poliphili*, and there is no doubt that the influence both of the man and the book profoundly affected the trend of French type-cutting. The reform of the French roman letter on humanistic lines was carried out by Simon de Colines and his step-son Robert Estienne "in collaboration with an expert punch-cutter" in 1530-2; it may be inferred

¹They do not appear in F. LUGT: *Répertoire des catalogues de ventes publiques . . . première période*, 1600-1825. 1938.

that the latter was Claude Garamont, or Garamond, who has given his name to a well known family of types.¹

This book, like the newly acquired Grolier binding, was successively in the de Thou, Soubise, and Syston Park libraries.

Two type specimen books of outstanding importance were purchased during the year. Writing in 1776², Pierre Simon Fournier the younger commends the foundry at Lyons "... ancienne & bien fournie de frappes de caractères, qui appartient depuis long temps, de père en fils, à Mrs Lacolonge". Alexandre Delacolonge was active in 1720³; in 1776 the firm was directed by Louis Delacolonge, who issued in 1773 the rare specimen book *Les caractères et les vignettes de la fonderie du Sieur Delacolonge*, of which the Library has acquired an especially fine copy. The only other complete copy known to exist in this country is in a private collection, and the copy in the Library of St. Bride's Institute is imperfect. Only two copies in France are recorded, one again being in a private library. It was in the 18th century and especially in France that these type specimen books became works of art in themselves. Both in his types and his ornaments Delacolonge shows a certain conservatism, preserving several early old-face types and many traditional arabesque units⁴. He shows, however, an italic type in the *goût nouveau* initiated by Grandjean and established by Fournier who remodelled italic type, making the slope of the letters uniform, so that they resembled more closely the cursive hand of the contemporary engraver.

The second specimen book is an immaculate copy of the *Serie di majuscole e caratteri cancellereschi* issued by Bodoni in 1778.

Giambattista Bodoni (1740-1818) occupies an unique place in the annals of typography. He has been called *der Drucker des Klassizismus*; and indeed he expresses in type that spirit of which David and Canova are characteristic exponents in painting and sculpture. His privileged position as Director of the Stamperia Reale at Parma, which he held from 1768 until the time of his death, enabled him to produce books on a lavish scale impossible in the ordinary channels of business. His editions, though not always exact, are much esteemed by collectors for their faultless presswork, the nice proportion of their margins, and the exquisite surface of their papers.

Bodoni's type designs have an important bearing on the evolution of the modern face letter, that is, a letter whose most noticeable feature is a sharp distinction between thick and thin strokes. The present specimen, though it cannot compare in scope and opulence with the *Manuale tipografico* issued in

¹See P. BEAUJON: *The "Garamond" types*, article in *Fleuron*, V, 1926, pp. 131 *et seq.*

²P. S. FOURNIER: *Manuel typographique*, Paris, 1764-6, II, p. xxix.

³See M. AUDIN: *Les livrets typographiques*, Paris, 1933, pp. 87-8.

⁴See D. B. UPDIKE: *Printing Types*, Cambridge (Mass.), 1922, I, p. 267.

two volumes by the printer's widow in 1818, has been justly described as "the best and most imposing of his specimens"¹. Certainly in no other are the brilliance and accuracy of Bodoni's cutting shown to greater advantage. The large upper case letters recall, in their severe majesty, those inscriptional capitals from which they derive; while the lower case founts have a jewel-like sharpness and clarity.

It would appear that the edition of this specimen was strictly limited. Bodoni's biographer, De Lama, records that "pochissime copie egli regalò; le altre gelosamente tenne nascoste"²; while in the *Discorso* to the *Manuale tipografico* of 1818 the widow refers to "the small number of copies"³ available. This copy is evidently one of the number printed on "carta azzura di Francia;" it contains one hundred and eleven leaves, printed upon one side only, of which sixty-three comprise roman and italic types, ten Greek, thirty-two Russian, and six "Cancellereschi"—a not very successful series of script capitals. There is no standard collation for the work, considerable variations occurring in recorded copies⁴.

MISCELLANEOUS

The Library is particularly grateful to the executors of the late Kineton Parkes who allowed a free choice to be made from his library which consisted chiefly of books on contemporary art published during the past 20 years. Over three hundred and fifty books were selected.

The Friends of the National Libraries presented an interesting series of children's books: "*The infant's library . . . printed and sold by John Marshall No. 4 Aldermury Church Yard*". These comprise twelve miniature volumes, dating from about 1801, contained in a contemporary wooden box.

The Italian Embassy, on behalf of the Reale Commissione Vinciana, presented the index to the Forster manuscripts of Leonardo da Vinci, already reproduced in facsimile by the Commissione, together with the facsimile of Codice A. No. 2172 preserved at the Institut de France. The Duke of Rutland gave the Roxburghe Club publication of the Belvoir Psalter, edited by Dr. Eric Millar. Five books, formerly in the library of Sir Thomas Brooke, Bart., were given by Mr. T. Brooke. Valuable gifts of continental sale catalogues, including an important group of armour sales, were made by Mr. F. H. Cripps Day and Mr. E. K. Waterhouse. Dr. Irene Churchill presented, through the Friends of the National Libraries, a selection of fashion periodicals and loose

¹D. B. UPDIKE: *Printing Types*, II, p. 166.

²G. DE LAMA: *Vita del Cavaliere Giambattista Bodoni*, Parma, 1816, II, p. 48.

³G. B. BODONI: *Manuale tipografico*, Parma, 1818, I, p. viii.

⁴Cf. DE LAMA: *op. cit.*, pp. 48-9. Weiss & Co. Antiquariat, Katalog II, *Giambattista Bodoni. Opera typographica*, München, 1926, No. 103, p. 29.

fashion plates dating chiefly from the second half of the 19th century and the early years of the present century.

The Library acquired by purchase the two magnificent volumes entitled *Old Spain*, with illustrations by Sir Muirhead Bone and descriptions by Gertrude Bone; also the rare first edition of the well-known technical treatise *The art of graveing and etching* (1662) by William Faithorne.

A number of important catalogues of private collections were acquired during the year. Seven additional volumes of the catalogue of the Hallwyll Collection were received from the Board of the Hallwyll Museum, Stockholm. The late Madame G. Whitney Hoff presented the splendid two-volume catalogue of her library, and Mr. F. J. Nettlefold gave the third volume of the *Catalogue raisonné* of his pictures and drawings, also the catalogue of Martinware in his collection. Catalogues of their collections of paintings were presented by Mr. A. W. Bahr, Mr. Andrew T. Reid, and the Director and Trustees of the Jules Bache Foundation. The luxurious catalogue of books, mss., prints, and drawings, relating to hunting, hawking and shooting, formed by the late Mr. C. F. G. R. Schwerdt, was bought.

A new bookplate for the use of the Library was designed and printed at the Curwen Press. It consists of a decorative border, in two styles: one for books acquired by purchase, the other for gifts. The border in each case encloses the Royal Arms, which were specially drawn and engraved on wood by Mr. Reynolds Stone. The letterpress is set in Monotype Walbaum.

COMMERCIAL TYPOGRAPHY

Substantial additions were made to the collection of material illustrating modern commercial typography. Gifts were received, among others from Dr. Kurt Miles, Usines Simca, Stuart Advertising Agency, Mr. Eiler Jørgensen, Messrs. British Mercedes-Benz, Ltd., Captain J. R. Abbey, Messrs. Arthur Guinness, Son & Co., Ltd., Shell-Mex & B.P., Ltd., and the Lakeside Press.

Examples of students' work in printing were presented by the Gewerbeschule, Bratislava; the Reale Istituto di Belle Arti delle Marche, Urbino; and the Staatliche Akademie für Graphische Künste, Leipzig.

EXHIBITIONS

The exhibition of Modern Book Illustration was continued to the end of June. During July an exhibition illustrating the pictorial treatment of flowers was opened and was on view during the remainder of the year. It comprised books, manuscripts and drawings, dating from the 15th century to the present day, in which were depicted aspects of plant form apt to be ignored by the scientist but of great significance to designers.

PHOTOGRAPH COLLECTION

Among the additions to the Photograph Collection those representing architecture and sculpture were the most important. Chief among them was the gift of 4688 photographs of modern sculpture received from the executors of the late Kineton Parkes. A further addition to the section on sculpture was a gift of 157 photographs of American sculpture from the Trustees of the Brookgreen Gardens, S. Carolina. The series of photographs of historical monuments of Middlesex has been completed by the acquisition of 1227 photographs under the will of the late Mr. E. J. Horniman. Many important additions have been made to the collection in the past by means of taking prints from negatives lent for this purpose by various amateur and professional photographers. This satisfactory practice was continued by the loan of 646 negatives of Romanesque and other pre-Gothic architecture from the Rev. H. Poole, and 435 negatives of churches and other architectural features of the Cotswold country from Mr. J. S. Daniels. An interesting supplement to these prints of church architecture was provided by the gift of 139 photographs of wood sculpture and bosses from Captain C. J. P. Cave. Dr. Robert Steele presented an album of postcards of Russian architecture, a number of photographs of ikons and 196 small photographs of architecture and scenes in Tsarist Russia. Mr. P. J. H. Unna has generously continued to supply the Museum with photographs of Austrian and Swiss inn signs adding a further 241 prints to those previously presented. The Library has purchased 741 photographs of unpublished old master drawings taken by Dr. Walter Gernsheim.



FIG. 5 (see p. 20).

DEPARTMENT OF METALWORK

S I L V E R

THIS year has been a particularly fortunate one for the collections both of English and Continental silver.

Through the generosity of Mrs. Bouverie-Pusey, widow of Philip Bouverie-Pusey, of Pusey, Berks., the Museum has received one of the five remaining late mediæval English drinking-horns (Plate 19). Differences of opinion may be allowed regarding the age of the horn itself, but its mounts were clearly made for it during the 15th century. The latter now consist of a plain lip-band, an inscribed band to which the legs are affixed, and an ornamental band with a sheep's head finial at the small end. Another band about four inches from the end is now wanting.

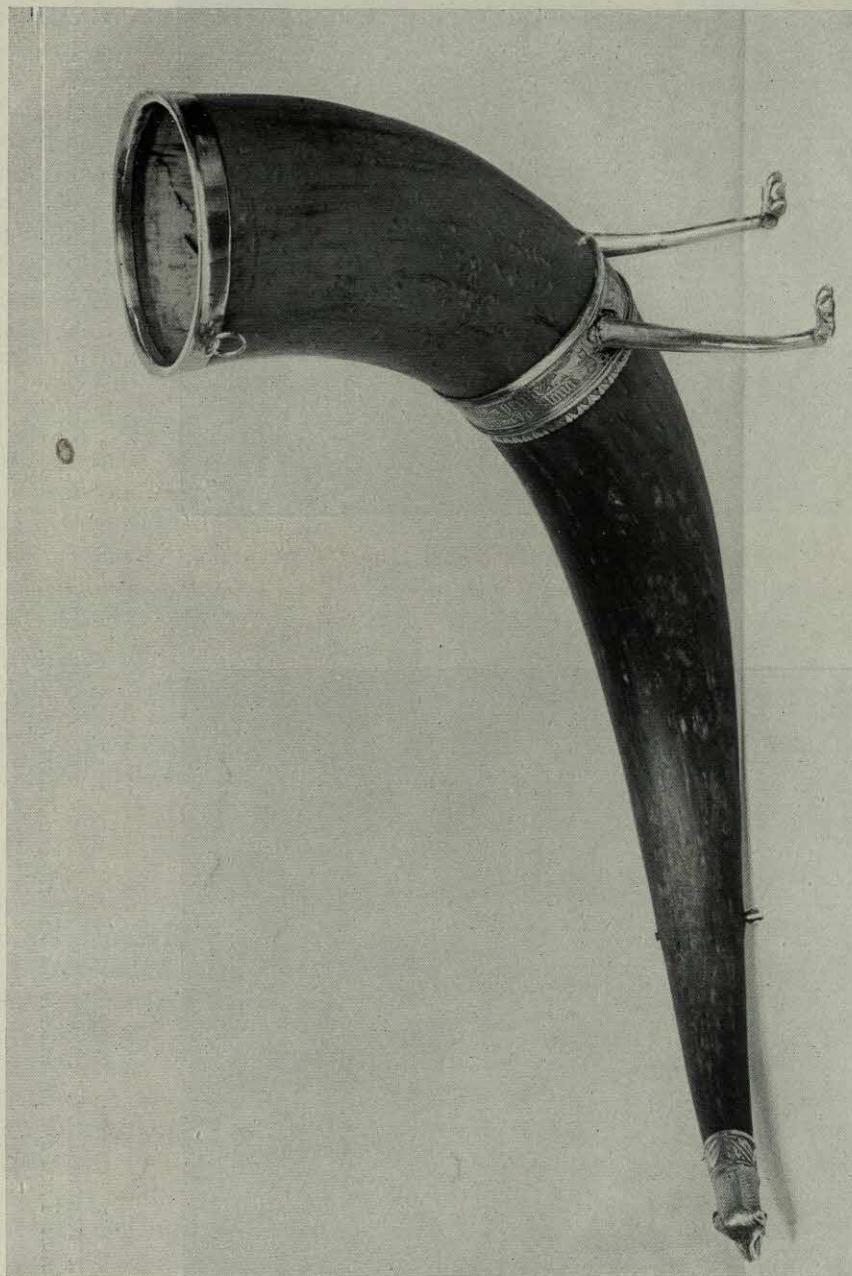
The inscription if transcribed directly reads:—

“I Kyng Knowde geve Wyllyam Pecote thys horne to holde by thy lond”

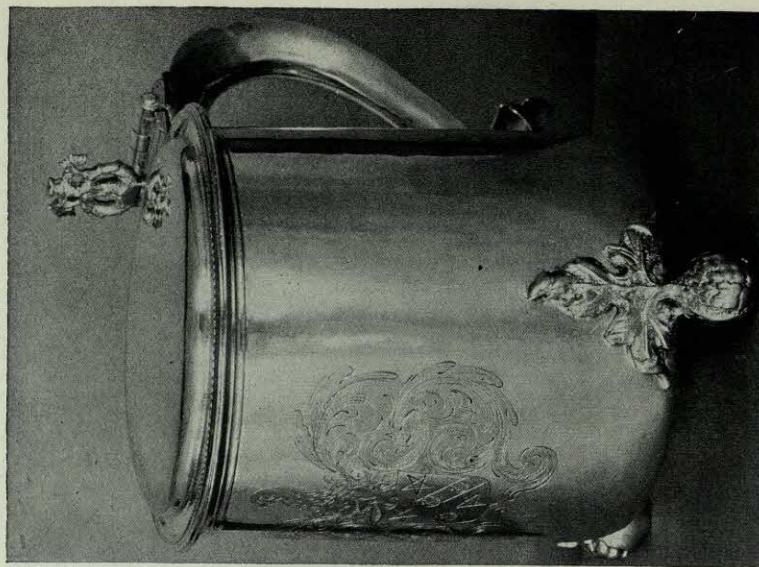
but it would seem that the silversmith made a double mistake in copying the surname. It is presumed that his client wrote the name “Pewse” and that the silversmith mistook the “w” for “co” and the long “s” for “t”. The legend to which the inscription refers was recounted to the Society of Antiquaries by the Second Earl of Radnor in 1790 as follows:—

“Canute being in camp in the neighbourhood of Pusey and the Saxons at a few miles distance, the King received intelligence from an officer of his army, who, in the disguise of a shepherd had got into the enemies' camp, of an ambuscade formed by the Saxons to intercept him. This intelligence proved true, and the King, in consequence escaping the danger, gave this Manor to the officer and his heirs for this service, to hold by the tenure of this Horn, which has accordingly been preserved carefully by the proprietors ever since”.

The horn is a classic example of the feudal tenure of “Cornage”, a variety of “Grand Sergeanty”, and was produced in court in 1684 before Lord Chancellor Jeffries in the course of a family lawsuit. It remained at Pusey until 1935, when it was sold, and afterwards came into the hands of Mr. W. R. Hearst, whose collection was dispersed in December 1938.

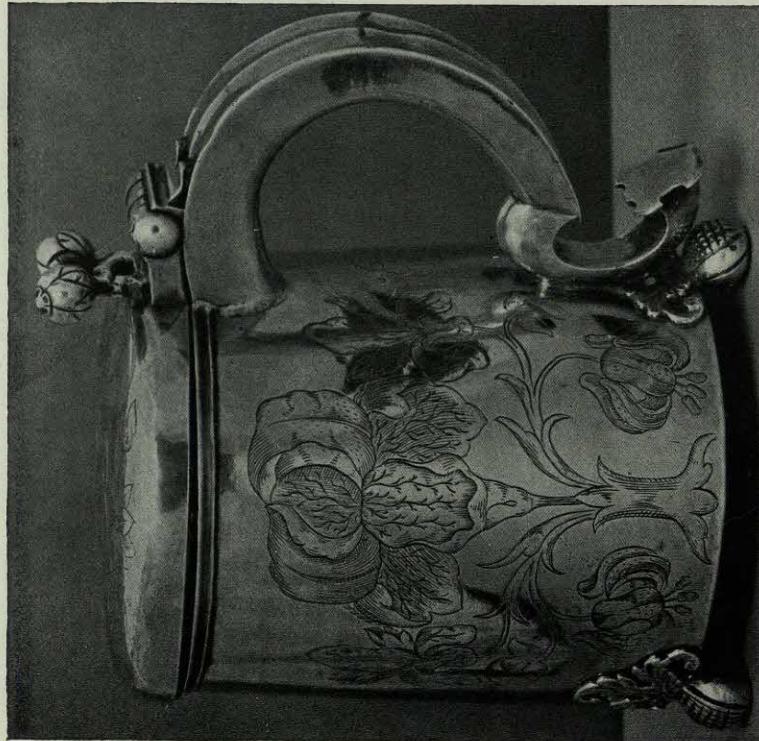


THE PUSEY HORN, MOUNTED IN SILVER-GILT ABOUT THE MIDDLE OF THE 15TH CENTURY. H. 10 IN. Given by
Lucy Violet Bouvier-Pusey, widow of Philip Bouvier-Pusey, of Pusey, Berks.



(a)

(a) PEG TANKARD, SILVER. YORK HALL-MARK FOR 1657. H. 7 $\frac{1}{4}$ IN. Given by the National Art-Collections Fund.
ARD. SILVER PARCEL-GILT. NEWCASTLE HALL-MARK FOR ABOUT 1670. H. 7 IN. Purchased by the National Art-Collections Fund
from the Cochrane Trust and presented to the Victoria and Albert Museum.



(b)

(b) TANKARD. (b) Given by the National Art-Collections Fund.
Purchased by the National Art-Collections Fund

Since it has never been the policy of the Museum to show any preference for pieces bearing provincial hall-marks, most of the collection carries the marks of Goldsmiths' Hall, as London was always the greatest producer of plate. This year, however, the National Art-Collections Fund has presented two examples of a type of tankard which is only known to have been made by provincial silversmiths. Tankards on three ball feet are found with the Hull, Newcastle and York marks, and may be regarded as a consequence of the close commercial relations between north-eastern England and the Scandinavian countries where this design was used extensively.

The earlier example bears the York mark for 1657 (Plate 20a) and the maker's mark of John Plummer. The side is very finely engraved with flowers probably adapted from some botanical work whilst the cover bears the arms and crest of Sayer. Inside it is fitted with a vertical row of pegs, a relic of the old drinking custom of "taking down a peg". The tankard was formerly in the possession of the Rev. H. C. Rogers and afterwards in that of the Rev. J. Ernest Williamson from whom it passed in 1936 to the Hearst Collection.

The second example (Plate 20b) which differs considerably from the other in form, was acquired from the funds of the Cochrane Bequest at the sale of the Thomas Taylor Collection in June. It bears the Newcastle mark and was made by William Ramsey, by far the best-known silversmith in that town during the second half of the 17th century. He was admitted to the Newcastle company in 1656 and was buried in All Saints in 1698. The arms of Blackett, co. Northumberland, engraved on the front of this tankard, practically limit the original ownership to two persons. One of these is John Blackett of Wylam Hall, High Sheriff in 1692; the other being the very wealthy Newcastle merchant William Blackett, Mayor in 1663 and M.P. from 1673 till his death in 1680. In the year 1673 he received first a knighthood and then a baronetcy.

The only piece of foreign plate acquired this year is an example of the golden age of Portuguese art (Plate 21). It is a gilt dish engraved in the centre with the arms of Pinto y Cunha surrounded by richly embossed battle scenes which include a view of a walled town and of a fleet. At first sight it might be thought that the scene depicted is the capture of Arzila in 1471, but as two of the combatants are labelled respectively as Hector and Achilles, it is clearly the siege of Troy. Though the costume is of the late 15th century, the distinctly renaissance arabesques round the foot suggest a date about 1520-30. The dish was acquired in Oporto by the late Sir Francis Cook, Bart., some time before 1881 when it was exhibited at a loan exhibition of Spanish and Portuguese art at this Museum. Since then it has passed through two other well-known collections.

ENAMELS

After an interval of several years two interesting additions have been made to the series of mediæval champlevé enamels.

The first is a square plaque, two inches wide, in which the figure of St. Luke is set diagonally (fig. 4). The background is of a rich blue whilst the head, hands and feet of the figure are reserved in the metal. The garment is shaded from a bluish green to white. It is clear that the piece must be Mosan work of the third quarter of the 12th century, but it is difficult to attach it to any particular group.

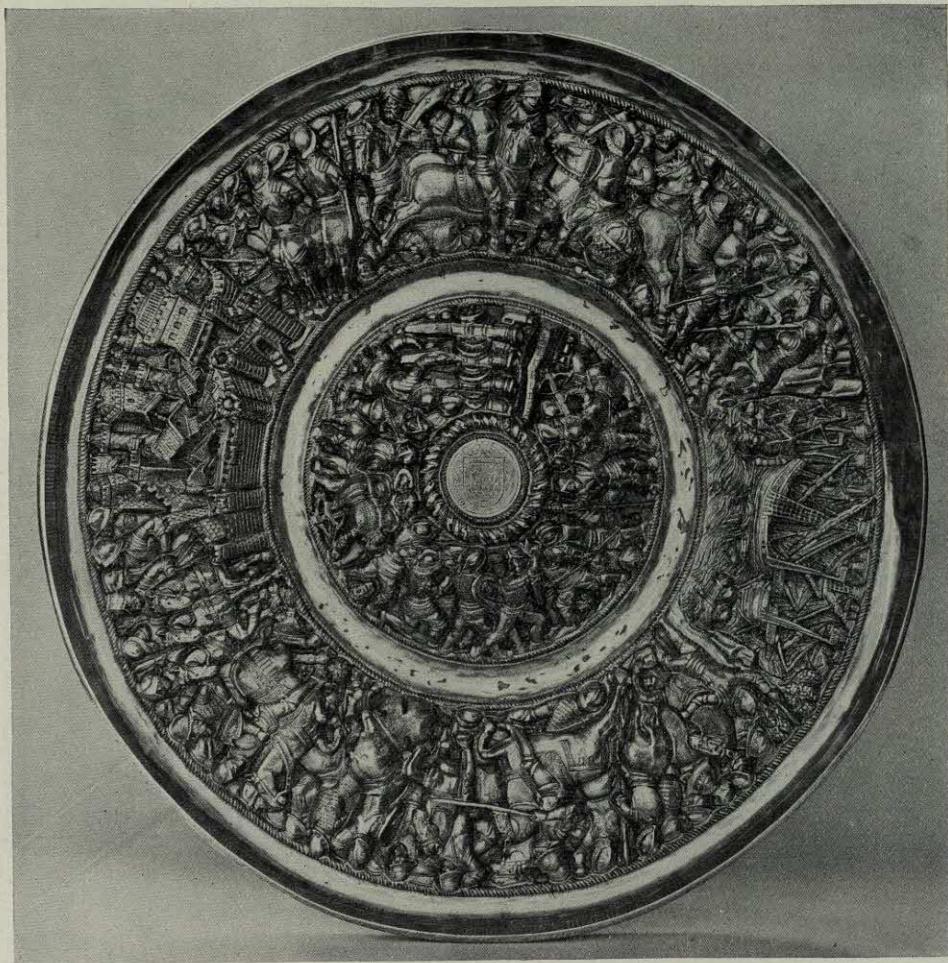
The second is an oblong plaque depicting two prophets, one of whom is Isaiah and the other probably Daniel (fig. 8). Though reminiscent of Limoges' work, it is not unlikely that it really belongs to a more northern school which was strongly under the influence of Limoges. It would appear to date from the second half of the 12th century. Another example of the same group was given by Dr. W. L. Hildburgh, F.S.A. ; it depicts Christ and the two disciples on the way to Emmaus, but has unfortunately lost all of its enamel.

DIALS AND CLOCKS

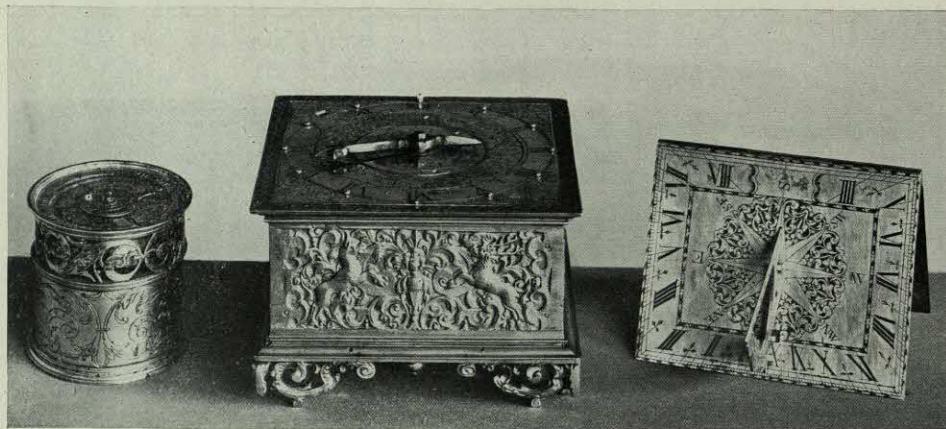
A number of time-measuring dials and early clocks, all of which are of considerable artistic as well as scientific interest, have been given by Mr. W. E. Miller, F.S.A. With the exception of a beautifully engraved horizontal and analemmatic dial by Thomas Tuttell of Charing Cross (Plate 22a, right), all these instruments are French or German work of the 16th and 17th centuries; among the most attractive are an elaborate sundial with alidade, and a combined nocturnal and sundial, both signed by Christopher Schissler of Augsburg and dated 1561 and 1557 respectively. The clocks include both vertical and horizontal types; and their gilt metal cases, variously enriched with engraving, openwork and relief-casting, provide excellent illustrations of the evolution of later renaissance ornament. Particularly successful are the exuberant, but vigorous panels which decorate a 17th-century German table-clock (Plate 22a, centre); while another clock of the same nationality and period shows admirable use of openwork and engraving (Plate 22a, left). Mr. Miller's gift also includes two small German steel caskets with intricate locks.

BRONZES

An interesting collection of thirty-five bronze mortars has been given by Dr. W. L. Hildburgh, F.S.A. The group is widely representative of nations and periods; for the earliest examples were used by Moorish alchemists in



DISH, SILVER-GILT. PORTUGUESE ; ABOUT 1520-30. DIAM. 12 IN.



(a)



(b)

(a) TWO CLOCKS. GILT-BRONZE. GERMAN ; EARLY 17TH CENTURY. H. $2\frac{3}{8}$ IN. AND 3 IN. HORIZONTAL AND ANALEMMATIC DIAL BY THOS. TUTTELL OF CHARING CROSS. BRASS. ENGLISH ; LATE 17TH CENTURY. W. 4 IN. *Given by Mr. W. E. Miller, F.S.A.*
 (b) BRONZE MORTARS. SWISS ; 16TH CENTURY. H. $5\frac{3}{8}$ IN. ITALIAN ; EARLY 16TH CENTURY. H. $5\frac{3}{8}$ IN. FLEMISH ; ABOUT 1500. H. $5\frac{3}{4}$ IN. *Given by Dr. W. L. Hildburgh, F.S.A.*

medieval Spain, the latest by Flemish chemists of the 17th century, while between these limits mortars from Spain, Italy, Flanders, Switzerland and France illustrate national variations on the common theme of transition from Gothic to renaissance ornament.

Among the Flemish examples there are mortars signed by Jan van Ende, Peter van den Ghein and Jan van den Ghein; an unsigned one (Plate 22b, right) has the interesting inscription:

*Qui cito sanari a morbo conaris amaro,
Principiis obsta, deteriora cave.*

(If you want to recover quickly from a severe illness, treat it at once, don't let it grow worse),

which suggests that mortars of this type were commonly used by apothecaries. A Swiss example (Plate 22b, left) with its stamped decoration of bears, hounds and cocks reflects some of the popular pastimes of the period; but perhaps the most attractive of the series is a Venetian mortar (Plate 22b, centre) with a simple bell-shaped profile and decoration of a single band of delicate vine-scrolls.

Eight bronze hand-bells, also the generous gift of Dr. Hildburgh, make a most interesting complement to the mortars. Of these two are Italian, one French and five Flemish; among the latter one is made by Peter van den Ghein and another by Jan van Ende.

P E W T E R

The Museum is already greatly indebted to the generosity of private collectors in helping it to form a representative collection of British and foreign pewter ware. Many of the remaining gaps in the British section have now been filled by the kindness of Mrs. A. Carwick Webster who has given from her own well-known collection a group of forty-six pieces. A great proportion of these consists of measures; and among them are many simple, but sturdy shapes admirably suited to pewter. Of the other pieces a miniature "royalist" tankard with a medallion head of Charles I on the bottom deserves special notice; a comparable tankard is illustrated by Cotterell, *Old Pewter*, Plate LXIX. Both must have been made near the middle of the 17th century, but whether before or after Charles' execution, is uncertain. Another 17th-century tankard shows a charmingly naïve design in "wriggle"-engraving (Plate 23, centre top). Mrs. Webster's gift also includes some unusually well-proportioned candlesticks of early date (Plate 23), flagons, salts and a small communion cup.

CHINESE METALWORK

An admirable example of a ritual food-steamer (*hsien* or *yen*) has been bought with a grant from the funds of the Bryan Bequest (Plate 24). The *hsien*, a comparatively rare bronze in European collections, was evolved (probably in pottery prototypes) from the superposition of a deep bell-shaped bowl (*tséng*) on a water-boiler with three hollow legs (*li*); a perforated plate (*pei*) set in the bottom of the bowl allows steam from the lower compartment to reach the food in the upper.

An inscription of nine characters appears inside the bowl. It may be read "Po [Fu]¹ made in honour of Earl Hsi Kung this precious sacrificial vessel". Unfortunately this gives no indication of date, but the form of the script is most clearly matched by early Western Chou inscriptions and the vessel was probably made towards the beginning of that dynasty. Such a date accords well with the fact that it was found at Loyang which, under the name of Ch'êng Chou, or Accomplishment of the Chou, was a secondary capital of the earliest Chou dynasty.

A miscellany of small objects has been received during the year as the final instalment of the Eumorfopoulos Collection. Among the more important pieces are three gilt Buddhist figures² and a notable group of T'ang jewellery.

¹This character is not easily decipherable.

²W. P. YETTS: Catalogue of the Eumorfopoulos Collection; Bronzes, etc., III, C 1, 2, C 62 & 68, C 115, 116, 117.

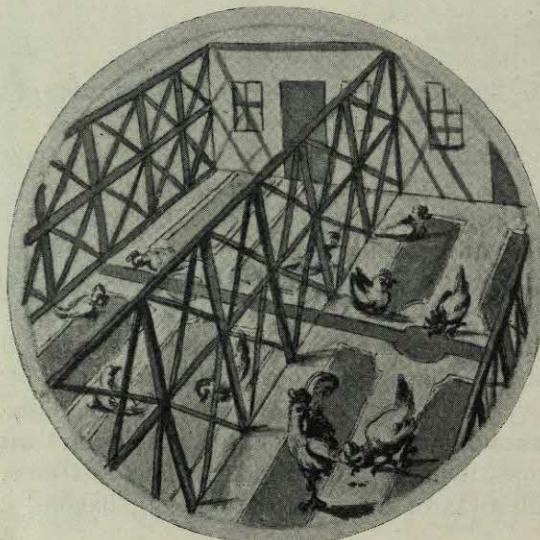


FIG. 6 (see p. 21).

DEPARTMENT OF TEXTILES

COSTUME AND ACCESSORIES

SINCE 1913 no additions of outstanding importance (apart from loans) have been made to the collection of Costumes, a collection which, covering the 17th-19th centuries as it does, is perhaps without a rival. The generous gift of Lady Spickernell this year has, however, very considerably enriched the collection by adding to it a number of items of great interest and rarity, which have been handed down by her mother's family, the Cottons of Etwall Hall, Derbyshire.

Of striking appearance and great importance is a suit of Doublet and Breeches in cream satin over blue taffeta, slashed and pinked, dating from the early 17th century (Plate 25). The doublet has a stiff standing collar and ten pointed, overlapping skirts; the pleated breeches, which are very full, are gathered to a narrow waistband shaped in front. The only other suit of this type recorded is that belonging to the Earl of Ancaster (at present on loan in the Museum), but its exact date remains a little uncertain; the canions might well have been hidden by stockings or garters, which may account for the fact that no picture closely corresponding to the suit has yet been found. Presumably a thick falling ruff would have been worn with it. Another Doublet and Breeches in black woollen serge presents several points of particular interest. The doublet has a high, stiff collar and eight pointed and fairly long, overlapping skirts, which were lined with blue taffeta shot with red; the breeches, which are full, are gathered evenly at the waistband and shaped in front. The rest of the lining of the doublet and of the breeches is of a napped linen resembling Turkish towelling, which must have lent great warmth to the suit. In spite of its rough appearance, this is by no means a cheap suit, as may be judged by the silk buttons and facings. Black was always a fashionable colour, but it may be deduced from the point fastenings (instead of hook fastenings) on the breeches that this suit was made for a man of old-fashioned tastes. A coat, which can be dated about the year 1700¹, is of a type hitherto unrepresented which differs in several aspects from the better-known styles of the full 18th century. The coat is of a fine woollen cloth of a grey-blue colour flecked with pink. There is no collar, the front is straight, and the skirts are

¹Cf. C. H. COLLINS-BAKER: *Lely and the Stuart Portrait Painters*. Vol. II, p. 98.

full, opening out to a sector¹. The sleeves are short and fairly tight with wide, shallow, unslit cuffs. The cuffs alone retain their original lining of pale blue spotted silk.

Lady Spickernell's gift also included some rare and historically important hats and costume accessories. The only examples hitherto recorded of the tall felt hats of the 17th century, so well known from pictures, are those worn by Charles X of Sweden and now in the Royal Armoury at Stockholm². Three hats of this type dating from the mid-17th century have now come to the Museum. They are blocked in one piece of stiff black felt, the crown forming a truncated cone at the base of which, above the flat, circular brim, is the mark of a double cord. Such hats were worn by both men and women³. Along with them is a contemporary brown leather hat-box of similar form to the hats. A three-cornered hat, covered in black silk, of the second half of the 18th century, was obviously designed solely to carry and not to wear, as the underside is not shaped for the head. Of the same date is a wig bag of black silk which held the queue of powdered or greased hair at the back of the head, preventing it from staining the coat, an article that soon degenerated into the purely ornamental "flash". A "chapeau-bras" in black silk of about the year 1800, which folds flat into a crescent shape, is another hat made solely to carry. Amongst other costume accessories of great interest to the specialist is a series of sword-belts and frogs which is probably unique. Some of them are covered in velvet and embroidered, others are decorated with silk braid and embroidered satin. The series includes three definite stages of sword-belts and frogs, which reflect the changes that took place in the 17th century from the rapier to the sword. Thus the "beehive" type, which was in vogue from the late 16th to the early 17th centuries⁴, gave place to the two-piece frog⁵ and the three-piece frog⁶, which by the third quarter of the 17th century was superseded by the baldric to carry the heavier sword.

EMBROIDERY, ENGLISH

The Museum's extensive collection of English domestic embroidery, which illustrates with so much charm the activities of the busy needle-woman through the centuries, was strengthened by the acquisition of several attractive pieces, though none are of great importance.

¹This cut is illustrated by M. LELOIR: *Histoire du Costume*, Vol. X, 1935, pp. 15-19.

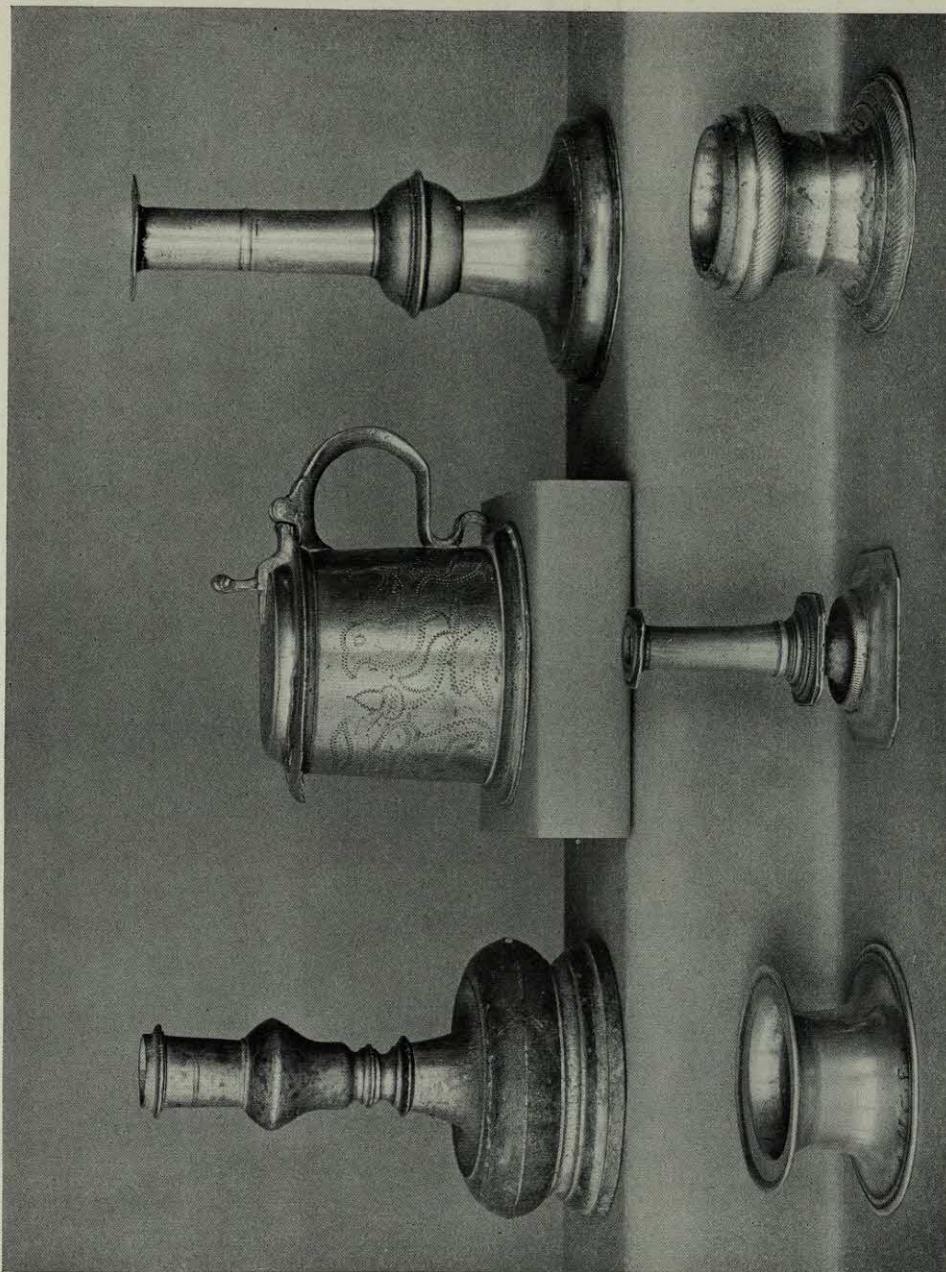
²The Royal Armoury, Stockholm. *Picture Book*, 1927. Pl. 28.

³National Portrait Gallery. No. 1591. Sir Geoffrey Hudson, the King's Dwarf, c. 1640. C. H. COLLINS-BAKER: *Lely and the Stuart Portrait Painters*, Vol. I, p. 120.

⁴*Walpole Society*, Vol. III, Pl. 13.

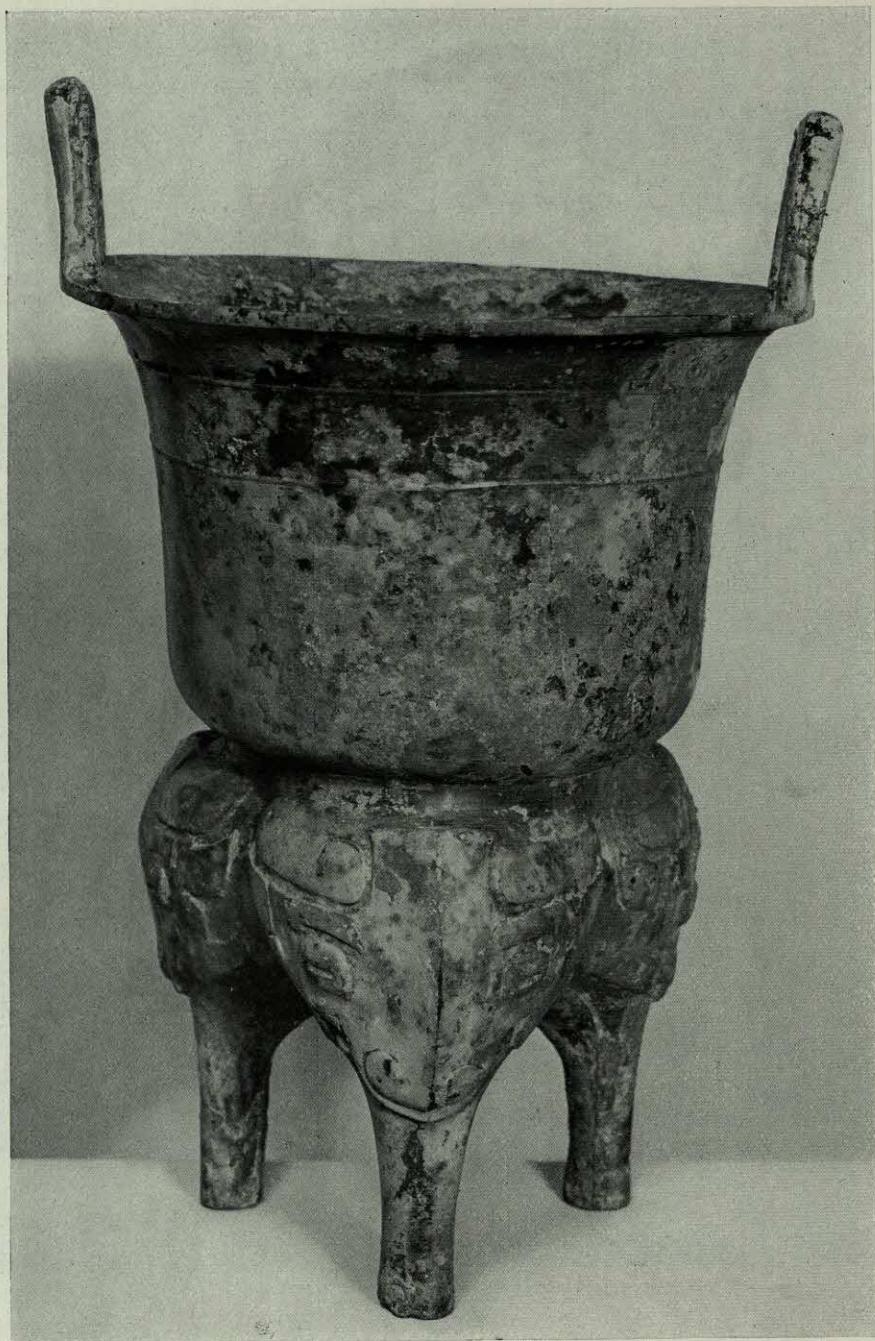
⁵*Walpole Society*, Vol. VIII, Pl. 27A.

⁶Cf. Rubens' picture of the Apotheosis of the Duke of Buckingham, c. 1628. (*Exhibition of 17th-century Art in Europe*, 1938, No. 58.)



ENGLISH PEWTER. CANDLESTICK, H. $6\frac{5}{8}$ IN. TANKARD, H. $4\frac{1}{8}$ IN. CANDLESTICK, H. $6\frac{3}{4}$ IN. ; SECOND HALF OF 17TH CENTURY. SALT, DATED 1746, H. $1\frac{1}{2}$ IN. TAPERSTICK, H. $5\frac{3}{8}$ IN. SALT, H. $2\frac{3}{8}$ IN. ; LATE 17TH CENTURY.

Given by Mrs. A. Garwick Webster.



*Hsien, A CAULDRON FOR STEAMING VEGETABLES. BRONZE. CHINESE ; FIRST
STYLE. H. 13 $\frac{1}{2}$ IN. Bought out of the funds of the Bryan Bequest.*

An early 17th-century woman's triangular forehead cloth, embroidered in black silk on linen, was given by Mr. J. L. Nevinson. It has a rather unusual design of irregularly placed motives, including a stag, turkey, lion, pelican, leopard and other beasts, together with the favourite Elizabethan caterpillars, and the grotesque treatment of the design is remarkable. Another piece of Elizabethan embroidery was purchased: a coif dating from about 1600, embroidered in white linen on linen, with details in black silk which has almost perished. It has a pattern of linked lozenges enclosing rather stiff floral sprays worked in an outline of chain stitch with cut work fillings.

An unfinished early 18th-century pattern for a dress, embroidered to shape but not cut, will make a particular appeal to students of practical embroidery owing to the delicacy of the design of trailing flower stems and to the great variety of stitches used. A 17th-century workbag, also not made up, is embroidered in the characteristic crewel work in red, on a twill ground, with emblematic figures and detached floral sprays, interspersed with the usual birds, beasts and caterpillars.

E U R O P E A N W O V E N F A B R I C S

The taste for rich silk fabrics was as pronounced in the 17th and 18th centuries as in the late Gothic and Renaissance period; but the materials produced were more startling, more fantastic, and perhaps more varied than the sumptuous and enduring stuffs of the earlier period. Silks were still used as lavishly for dress materials and ecclesiastical vestments as in earlier times, and they were also used as covers and hangings. It is therefore understandable that for their full effect they must be seen in a large piece where the scope of the repeat, the light playing on the folds, and the profusion of colours can play their due part. Five silks of this period, which are of exceptional beauty as well as of adequate proportions and in a good state of preservation, have been acquired this year. The silver and red Brocade (Plate 26b) probably dates from the end of Louis XIV's reign, as is indicated by the slight relaxation of the formality of the design. This type of formal pattern came into vogue early in the 17th century and has even been claimed as the work of Dangon¹, one of the pioneer weavers of Lyons in the first decade of the 17th century. The coronation chasuble of Louis XIII at Reims has an orphrey of this style²; similar, though more naturalistic patterns, are found however among designs for silk weavers at Spitalfields dated as late as the 1720's³. The

¹H. D'HENNEZEL: *Claude Dangon*. Lyons, 1926.

²M. DREGER: *Künstlerische Entwicklung der Weberei u. Stickerei*. Wien, 1904. Tafelband II, Pl. 275c.

³In the Department of Engraving, Illustration and Design.

contemporary name for this brocade would have been "fond d'argent" and not "brocade", the latter being reserved for materials where the ground was covered in gold or silver thread to the exclusion of silk, which plays a definite part here¹. The skill and resource necessary for the production of a silk of this quality may be illustrated by the observation that a special weft of white silk is used throughout², which lies behind the silver to show it off to better advantage, although never itself visible. Such lavish and refined methods are typical of this period.

A crimson brocaded damask of the Louis XV period with a scrolling Rococo pattern is an example of the extraordinarily high level the designers of Lyons achieved during this reign, when such notable draftsmen as Pillement, Jean Revel, Edment Douait, worked for the best weaving houses there³. Two magnificent silks woven with exotic and fantastic landscapes, one on a bright yellow "grograin" ground, the other on a soft blue satin ground, are in the taste of the mid-18th century. The colours of the yellow silk are extremely vivid to the modern eye, but the blended tones of the other are of extraordinary refinement. Landscape scenes were favourite motives for woven silks in France, and the fashion was reflected at Spitalfields, but Venice is often credited with the more exotic type to which the blue silk belongs. Signed Venetian designs for woven and embroidered silks certainly show a similar fantasy⁴; but, on the other hand, it must be remembered that in the 18th century the noble Italian dressed in French silks and the near East was the main market for Venetian silks⁵. Of interest in this connection is an Ottoman document dated 1767 which mentions silks from Constantinople, Greece, Vienna, and Venice⁶. By the middle of the century the silk manufacture at Vienna was indeed of some importance, and a rich silk with silver ground and chenille brocaded pattern, originally acquired in Austria, is no doubt a Viennese production of this date (Plate 26a). The patterning of the silver is dexterously worked, but the chenille gives the brocade a rather ponderous effect.

The collection of textiles given by Mr. F. A. Rawlence included a number of interesting woven fabrics. A maniple of green velvet with a sprig pattern in cut and uncut pile has an unusual effect of fur-like tufts procured by a much longer pile which is cut; another maniple in blue velvet is in particularly good condition and still has the ribbons attached; both date from the 17th century. A fragment of silk, of distinctive colouring and light texture, has a spray pattern

¹Encyclopédie, Diderot et d'Alembert. 1751, etc.; under "Brocard".

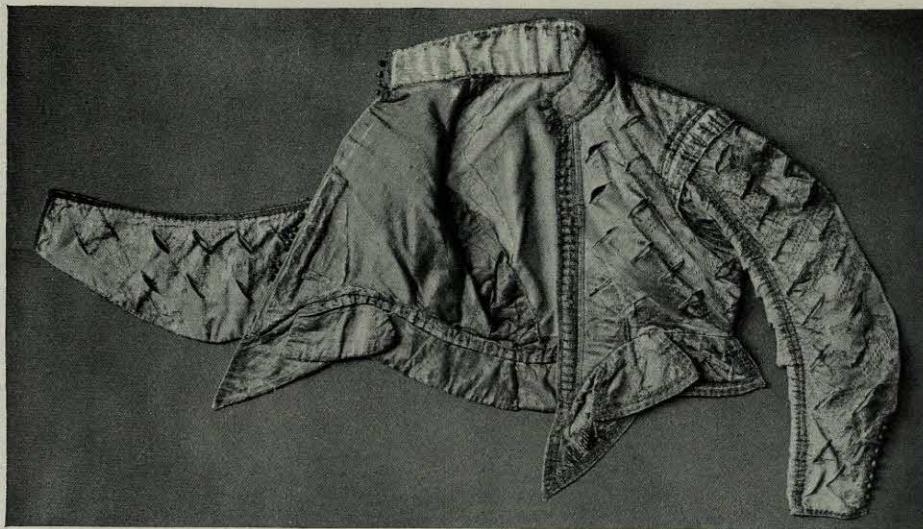
²This was known as "accompagnage"; see Encyclopédie, Diderot et d'Alembert.

³ALPHONSE GERMAIN: *Les Artistes Lyonnais*. Lyons, 1910, pp. 12 and 13.

⁴In the Department of Engraving, Illustration and Design.

⁵M. DREGER: *op. cit.*, who quotes Savary's "Dictionnaire".

⁶KARABACEK: *Über einige Benennungen*, pp. 23 and 24.

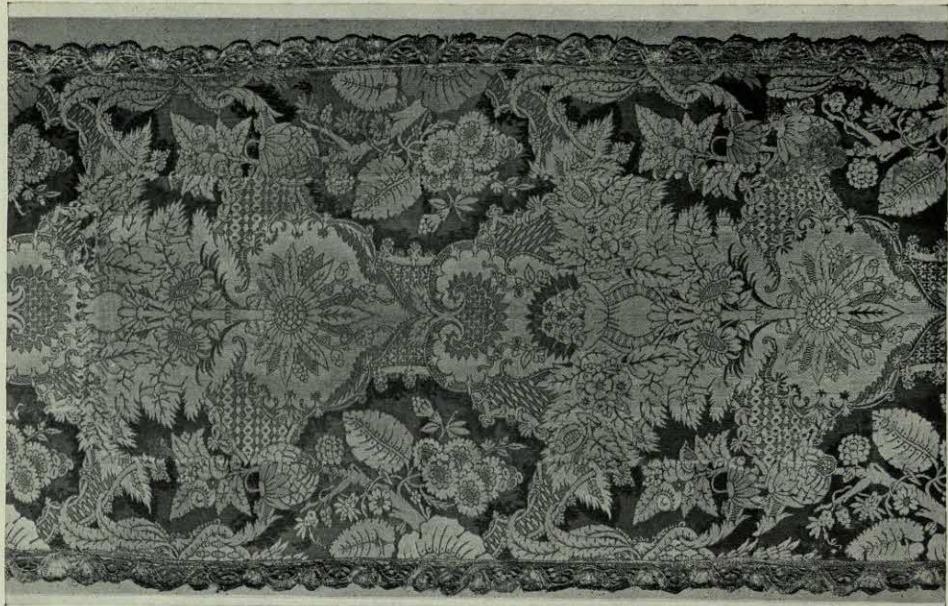


(a)

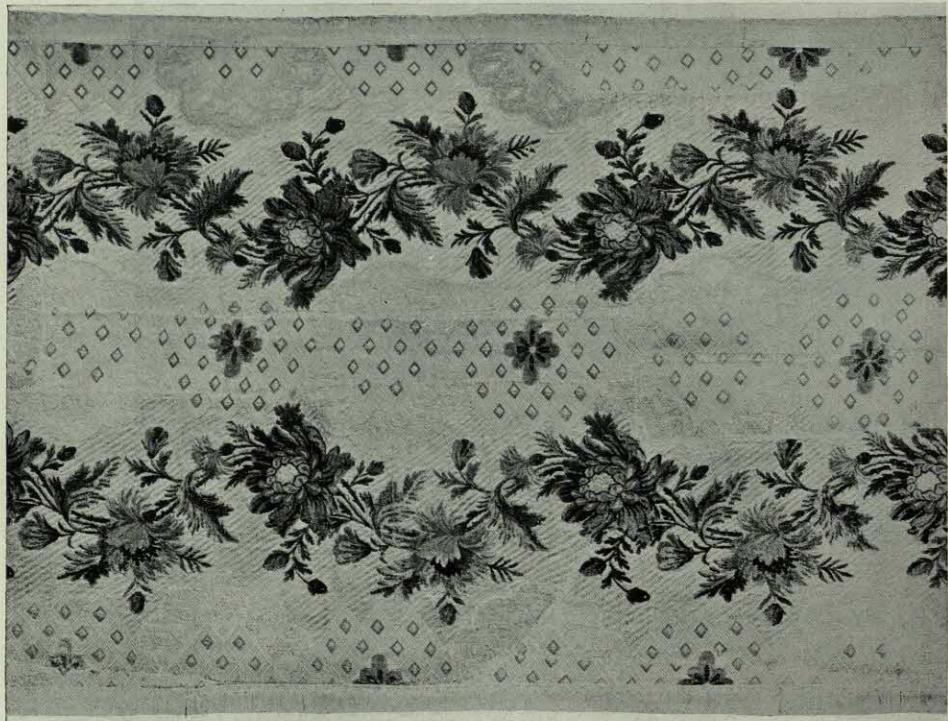


(b)

(a) DOUBLET. (b) BREECHES. SILK, SLASHED AND PINKED. ENGLISH ;
BEGINNING OF THE 17TH CENTURY. *Given by Lady Spickernell.*



(b) RED AND SILVER BROCADE. AUSTRIAN (VIENNA); MID-18TH CENTURY. (b) RED AND SILVER BROCADE. FRENCH; BEGINNING OF THE 18TH CENTURY.



(a) CHENILLE AND SILVER BROCADE. AUSTRIAN (VIENNA); BEGINNING OF THE 18TH CENTURY.

with long, hooked leaves which connects it with a group of damasks of Spanish or Portuguese origin. A fine length of silver lustering on a blue ground is a type of material which was much in fashion for skirts in the first half of the 18th century; this piece with its bold and elaborate pattern is probably Italian.

FAR EASTERN WOVEN FABRICS

Chinese velvets of good quality are rare, and the reds generally used tend to fade to a very dull colour. Particularly welcome, therefore, is the gift by Lady Melchett of a large velvet cover of outstanding quality and freshness of colour, which probably dates from the 16th century. The pattern of bats and peach branches and the lotus pattern of the border is in green on a bright red ground. The cover is made up of three strips of velvet designed to be so united. The repeat of the pattern is drafted very skilfully and gives the illusion of infinite variety. An identical velvet, probably this actual one, was illustrated from the collection of Mons. A. Bourée by d'Ardenne de Tizac in 1914¹.

TAPESTRY

A little panel with a representation of the Annunciation has been added this year to the Museum's small collection of German tapestries.

There is a very marked difference between German tapestries and those of Flemish or French origin; a difference not only of style and subject and treatment but based on the fundamental differentiation of outlook between the professional and the amateur worker. German tapestries were almost invariably made in the great convents by the nuns themselves, and their work is consequently very unlike that of the professional weavers who sat at the looms of Flanders and France. The convents did not attempt to handle big looms, and their productions are therefore on a small scale; cushion covers and long narrow horizontal panels being the most usual forms. The subjects are often drawn from mediæval romances, in some cases following closely the woodcut illustrations of those tales, and biblical scenes are naturally frequent, while South Germany and Switzerland produced a delightful series of tapestries representing wild men of the woods and gloriously fantastic animals. A naïve simplicity of outlook, a pleasure in small grotesque details, and a childlike ability to mix incongruous elements are marked characteristics of all German tapestries of the middle ages. This "Annunciation" dates from the early 16th century, and was probably made somewhere in Central Germany.

¹Ettoffes de la Chine, Pl. 5.

DEPARTMENT OF FURNITURE AND WOODWORK

THE MUSIC-ROOM FROM NORFOLK HOUSE

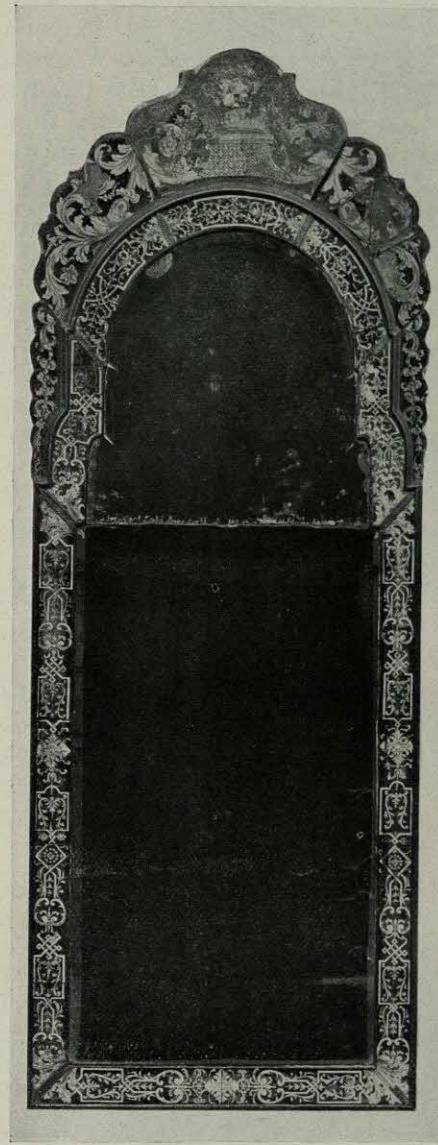
THE lavishly decorated music-room from Norfolk House, presented by the Duke of Norfolk in conjunction with the Norfolk House (St. James's Square) Syndicate Ltd., constitutes a notable addition to the series of panelled rooms. It will be exhibited in Room 58, where it is in course of re-erection, an undertaking which presents formidable technical problems. It is proposed to discuss the history and character of this highly important mid-18th century room in the *Annual Review* next year, by which time it is hoped that the room will be on public exhibition.

GIFTS FROM THE PERCIVAL GRIFFITHS COLLECTION

Among collections of English furniture formed during the present century, that of the late Mr. Percival Griffiths was certainly pre-eminent within its own terms of reference, revealing an amazingly high standard of craftsmanship during the short period between the end of Charles II's reign and the accession of George III. As a memorial to her husband, Mrs. Percival Griffiths generously presented the finest mirror in his collection (Plate 27a). It is of a rare type, hitherto unrepresented in the Museum, the glass borders and shaped cresting being decorated behind the glass in black and gold in the technique popularly known as *verre églomisé*, which dates back to the Middle Ages. The mirror, which is of great height and imposing proportions, belongs to a small group made for the Court and a few great houses about 1700, under the direct influence of contemporary French designers such as Daniel Marot and Jean Bérain.

To enable the Museum to benefit further from the dispersal of this celebrated collection the National Art-Collections Fund offered to purchase a few outstanding examples, leaving the selection to the Department. The objects acquired as a result of this munificent proposal have notably strengthened the Museum collections of 18th-century furniture.

Undoubtedly the most attractive of these objects is the mahogany "china" or "silver" table (Plate 28a) with a pierced fretwork gallery inlaid on the



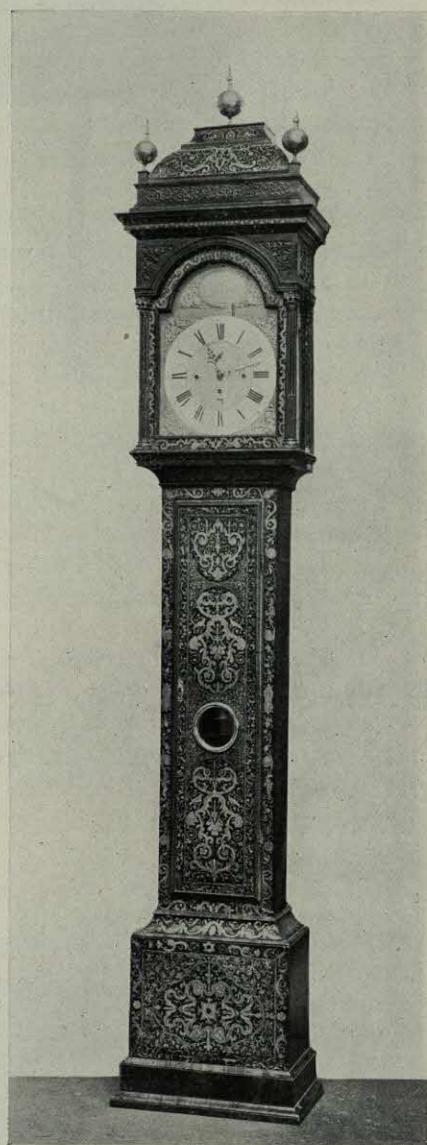
(a)

(a) MIRROR. GILT DECORATION BEHIND GLASS. ENGLISH ; ABOUT 1700. H. 6 FT. 11 $\frac{1}{2}$ IN.

Given by Mrs. Percival Griffiths in memory of her husband, Percival Griffiths, from his collection.

(b) LONG-CASE CLOCK. WALNUT WITH MARQUETRY DECORATION. SIGNED, William

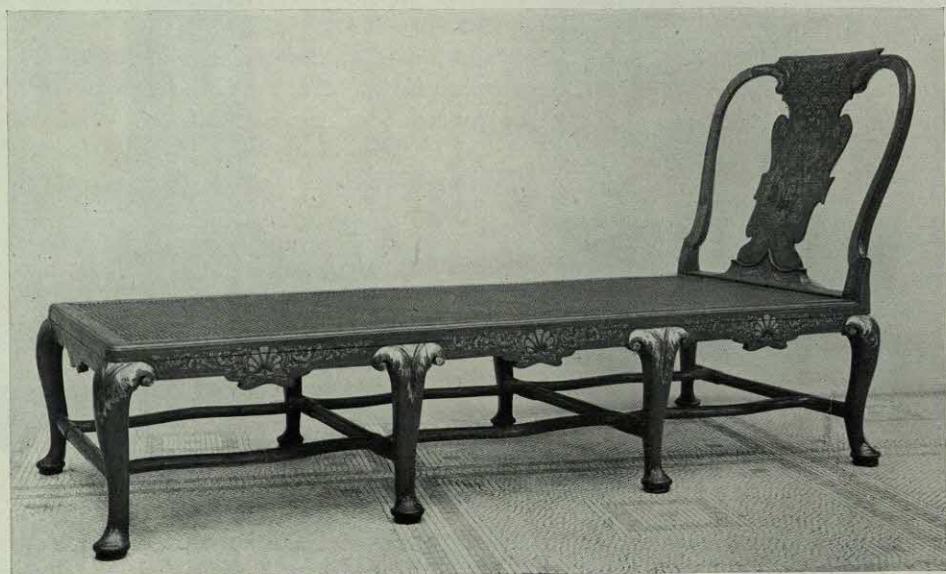
Halstead London. ENGLISH ; ABOUT 1720. H. 9 FT. 7 $\frac{1}{2}$ IN. *Given by Mrs. A. Anderson as a memorial to her husband and his family, formerly of Swinethwaite Hall, Wensleydale, Yorkshire.*



(b)



(a)



(b)

(a) "CHINA" TABLE. CARVED MAHOGANY. ENGLISH; ABOUT 1760. H. 2 FT. 4 $\frac{1}{2}$ IN. FORMERLY IN THE PERCIVAL GRIFFITHS COLLECTION. *Given by the National Art-Collections Fund.* (b) DAY-BED. BEECHWOOD, LACQUERED. MADE BY GILES GRENDENY (c. 1693-1780) OF CLERKENWELL. ENGLISH; ABOUT 1730. H. 3 FT. 3 $\frac{1}{4}$ IN.

upper edge with a minute chequer pattern. There is no more elegant specimen in existence of this characteristic variety of mid-Georgian furniture. The table, dating from about 1760, is remarkable for the subtle curves of the cabriole legs ending in claw-and-ball feet, and for the nervous vigour of the acanthus foliage carved on the knees. It may be regarded as faultless in design and quality and one of the most desirable objects in the whole of the late Mr. Griffiths' Collection.

About a decade earlier in date is a side-table of carved mahogany, which is a very representative example of this familiar and important type of Georgian furniture. It is perhaps chiefly notable for the sculpturesque quality of the satyr's mark in the centre of the frieze, of which the fretwork decoration suggests a date about the middle of the century. The colour and proportions are alike admirable, while the top of Portovenere marble is extremely harmonious and attractive in colour.

An armillary sphere of brass engraved with the signs of the Zodiac and mounted on a mahogany stand admirably carved in the rococo style gives the Museum a charming example of a type associated with the furnishings of Oxford and Cambridge College Libraries. These spheres served a decorative rather than a scientific purpose, and are much rarer than the terrestrial and celestial globes which at this period were commonly mounted on ornate carved mahogany stands.

While these mahogany pieces strengthen the collections of mid-Georgian furniture, a gate-legged table of elmwood dates from the previous century and is an interesting rustic variation of a fashionable type. The form of the peg-top headed baluster legs is, with few exceptions, found only on palatial furniture designed in the French manner between 1690 and 1700.

P A I N T E D P L A S T E R D E C O R A T I O N

Three fragments from some painted plaster decoration discovered during recent alterations at Hill Hall, Essex, were presented by Lord Edward Hay. They formed part of a series illustrating the story of Cupid and Psyche, taken from a set of engravings by the Master of the Die after designs attributed to Raphael. Each episode was set within a border of birds, flowers and fruit, clearly with the object of making the walls appear as if hung with tapestries. Mural decoration such as this is without known parallel in England in the 16th century, and the high degree of accomplishment shown in the painting suggests the hand of a foreign artist. External evidence renders it possible to fix the date of this remarkable work within a few years of 1577.

ENGLISH FURNITURE

An English carved oak chest (Plate 29*b*), given by Mr. F. J. Cleminson, is a welcome addition to the collections of early English furniture. Dating from about 1520, it is in a remarkably good state of preservation, possessing, unlike most contemporary examples, its original top, lock-plate and hasp. At either end are two panels of the familiar "linen-fold" pattern, while framed in the front are four finely carved panels of the more unusual "parchemin" design, a type of panelling which originated in France and, like many other decorative motives taken from France and Italy at this time, was freely employed by English craftsmen.

Miss F. M. Cameron generously presented an oak side-board with a splay-fronted cupboard in the upper stage. This interesting piece of furniture of a kind often termed a buffet, but probably identical in type with the "court cupboards" of Elizabethan and early Jacobean inventories, dates from the second quarter of the 17th century and is notable for its effective design and for the deep relief of its applied architectural ornament.

During the latter part of the 17th century the spacious interiors designed by fashionable architects often included a gallery "of large Bolection with raised Pannels". In many of these "great rooms" the walls were "hung with ye finest Carv'd wood in fruitages herbages gumms beasts fowls &c", while the panels themselves provided ample space for "pictures of ye family . . . att full proportion", appropriately framed in "wood carved very finely with all sorts of figures Leaves birds beast and flowers", or for "Loose Looking Glasses with fine Carv'd head and frames some of the naturall wood". Frames thus became an essential element of the decorative scheme. In a fine walnut frame, purchased by the Museum and measuring 6 ft. 2 in. by 5 ft. 5 in., the wide border is carved in convex openwork with a design of grape-bunches and straying vine-tendrils entwining amorini, with snails, worms, lizards, butterflies and flowers distributed among the vine-leaves. Unfortunately the arms at the top, below a Marquess's coronet, have been erased. The frame now encloses a portrait of slightly later date which was already included in the Museum collections.

A long-case clock (Plate 27*b*) of walnut veneer on oak, with marquetry of pear, sycamore and other woods, was generously given by Mrs. A. Anderson, as a memorial to her husband and his family, formerly of Swinethwaite Hall, Wensleydale, Yorkshire. The clock, dating from about 1720, is remarkable for its great size (H. 9 ft. 7*1*/*2* in.) and splendid proportions, as for the technical brilliance of the marquetry. Unlike most clocks of the period, it retains its original base mouldings. The decoration of the case, consisting of shaped baroque panels containing addorsed birds amid symmetrically scrolled leaf-

stems, illustrates the long persistence of marquetry for the decoration of clock cases, where it followed an almost independent evolution and outlived by some years its normal use for the decoration of other types of furniture. The domed hood, surmounted by finials of gilt brass, is decorated in the dial spandrels with cherub designs in gilt brass openwork, and bears on the face the engraved name of the maker, *William Halstead London*, who became a master (*i.e.* member) of the Clockmakers Company in 1715. In its great height the clock conforms to a monumental type supplied largely for public service in the lofty interiors of government buildings and still represented in the Paymaster General's Office, Whitehall, by a dated Windmills clock¹ of 1710 which attains the height of 9 ft. 8½ in.

A beech-wood day-bed (Plate 28b) purchased by the Museum and notable for the excellence of its cabriole design, is finely japanned in the rare "sealing-wax" red, and similarly decorated on the solid splat with a group of "Chinese" figures below baroque strapwork in gold and silver, an unusual juxtaposition of Far Eastern and Western motives. The day-bed, which has a broad caned seat, belongs to a type exceedingly rare in English japanned furniture, but its chief interest is the light which it throws on the early export and continental reputation of English furniture and on one of the comparatively few London makers known by trade labels attached to their furniture. In recent years the day-bed was in possession of the Duke of Infantado, near San Sebastian, where it remained since it was first acquired by his ancestors. It formed part of a very large suite of similar furniture, of which two pieces bore the printed label: "GILES GRENDAY, / St. John's Square, CLERKENWELL, / LONDON, Makes and Sells all Sorts of CABINET GOODS, Chairs, Tables, Glasses, &c"².

From expressions in his Will and the pronunciation of his name as "Green-day"³ it appears that Giles Grendey (b. 1693, d. 1780) was of French, probably Huguenot, extraction. Perhaps in consequence of foreign birth he did much to develop the export of English furniture to the Peninsular, where the wine-trade with Portugal had already created an English colony; and on 3rd August, 1731, by a fire at Aylesbury House, his Clerkenwell premises, he lost furniture valued at £1000 "packed for Exportation against the next Morning"⁴. In 1766, when he had at length risen to be Master of the Joiners (a Livery which he joined in 1729), Grendey was reprimanded by the Court for persistent neglect of his duties. Shortly before 15th October, 1779, already a "Gentleman" of substance, he retired to Palmers Green, where he died on 3rd March

¹P. MACQUOID and R. EDWARDS: *Dictionary of English Furniture*, I, 1924, p. 113, fig. 37.

²Metropolitan Museum Bulletin, XXXII, 1937, p. 209.

³C. HUSSEY in *Country Life*, LXX, 1931, pp. 679 and 681.

⁴Daily Courant, 4th August, 1731, and other newspapers cited by R. W. SYMONDS in *Apollo*, XXII, 1935, p. 337.

following, thus outliving several younger cabinet-makers of note and the styles of furniture associated with them.

The Museum collections of 18th-century furniture were enriched by eight upholstered chairs received as a bequest from the late Lady W. S. Theobald. A set, consisting of six walnut chairs, dates from about 1730-40, the graceful rake of the back greatly enhancing the simple lines of the frame. The chairs, however, are chiefly remarkable for their back and seat coverings of contemporary embroidery in silk and wool, showing a pictorial panel of petit-point enclosed in a floral surround of gros-point. The twelve panels, differing throughout in treatment, if sometimes similar in subject, are as follows:—magician with cauldron, and the Fox and Crane from a version of *Æsop's Fables*; courtship scene, and landscape; lady in chariot with flute-player, and the Fox and Crane; mounted lady in “oriental” costume, and the Fox and Crane; gentleman in fanciful costume, and the Fox and Crane; banqueting scene, and the Fox and Grapes. The panels, rather French in character, may have been acquired by ladies who worked the surrounds domestically. Also included in Lady Theobald's bequest is a pair of mahogany arm-chairs, dating about 1755 and designed in the “Gothick” style then fashionable. The backs are carved with open-work arcading and rococo scrollwork and the seat rails with “Gothick” arcading in relief. The seats, designed exceptionally wide, are covered in contemporary embroidery, in silk and wool, of a floral pattern worked on a light ground. The pillar legs represent the survival of a feature normally associated with types of furniture in vogue at the beginning of the 18th century.

A carved and gilt overmantel mirror (Plate 30a), which was purchased, was until lately at Bradbourne, Kent, and was doubtless supplied to furnish the new drawing-room built and decorated in 1774. It is a most representative and admirable specimen of the neo-classical style, and indeed the design is of such conspicuous excellence that it is tempting to regard Robert Adam as personally responsible. The gryphons terminating in scroll-work on the cresting possess a vitality and vigour very unlike the usual somewhat tame handling of such beasts at this period. This mirror, of a type which has now become rare, has been placed on exhibition in the “Adelphi Room” in the Octagon Court.

Library tables of pedestal form, developed from the large writing-tables of the late 17th century, such as Pepys' tables at Magdalene College, Cambridge, were much used as part of the equipment of great Palladian houses or sumptuously furnished institutions. They were “generally made with doors on one side of the Table, and upright sliding partitions (to answer the different sizes of books) and drawers on the other side”, but “frequently” they stood “in

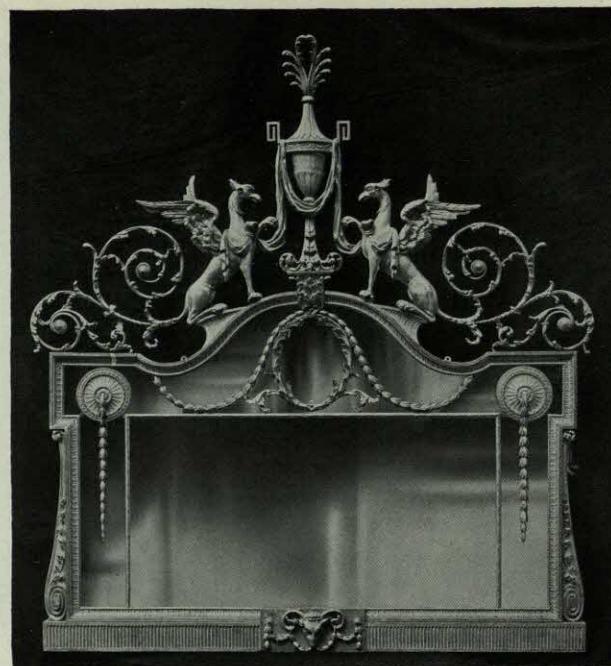


(a)

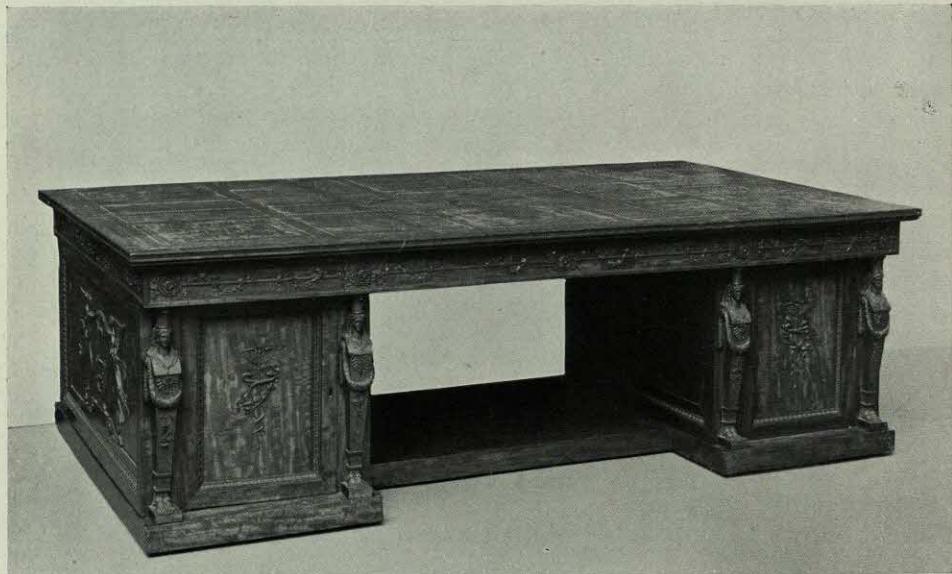


(b)

(a) CHEST. CARVED OAK. FROM THE CHURCH OF ST. MACLOU, ROUEN. FRENCH ;
ABOUT 1520. H. 2 FT. $6\frac{1}{2}$ IN. (b) CHEST. CARVED OAK. ENGLISH ; ABOUT 1520.
H. 2 FT. $4\frac{1}{2}$ IN. *Given by Mr. F. J. Cleminson.*



(a)



(b)

(a) OVERMANTEL MIRROR. PINEWOOD, CARVED AND GILT. FORMERLY AT BRADBOURNE, KENT. ENGLISH; ABOUT 1775. H. 6 FT. 10 IN. (b) LIBRARY TABLE. MADE OF A WEST INDIES WOOD RESEMBLING SABICU. ENGLISH; ABOUT 1810. H. 4 FT. 5 $\frac{3}{4}$ IN.

the middle of a room, which requires both sides to be made useful”¹. Six² designs for “Library Tables” were published in the *Gentleman and Cabinet-Maker’s Director* in 1754, one of large size being provided with “two different doors and terms” and “intended to have circular doors at each corner which may be made for convenience and pleasure”³. In 1767 Thos. Chippendale, supplied Sir Rowland Winn, of Nostell Priory, Yorks, with a “large mahogany library table”, “completely finished in the most elegant taste” at the price of £72 10s⁴. In Regency times very large tables were in demand by collectors and scholars for accommodating engravings and the very large antiquarian volumes then fashionable in gentlemen’s libraries. Thomas Hope (b. 1770, d. 1831) referred in 1807 to “large tables” standing in the middle of a private museum and “destined for portfolios of drawings and books of prints”⁵; and in 1805 the celebrated antiquary Sir Richard Colt Hoare of Stourhead, Wiltshire, who in his extensive library had lately begun to assemble material for his monumental treatises on Wiltshire, purchased from Thomas Chippendale, Jun., a “large mahogany Library table” having “thermed legs with Philosophers’ heads carved on Do. 4 end thermes with Egyptian heads”. A magnificent scholar’s table (Plate 30b), closely similar in type and date, was purchased by the Museum, and is certainly the finest piece of Regency furniture in the National Collections. This table, made of a “very fine wood” of West Indies growth and admirably proportioned in relation to its great size is remarkable for the superlative quality of its cabinet-making and for the vigour and delicacy of the carver in his treatment of a classic theme. At either end, the Triumph of the Arts of Peace is represented in low relief by pairs of winged female figures crowning the Lyre with a Wreath of Bay, while on the four doors appears the Staff of Aesculapius intertwined with the paired Serpents of Wisdom. The terms, appropriately “Egyptian” in character, are in the form of symbolic female figures bearing traditional emblems: Architecture and Music; Comedy and Tragedy; Peace and War; Medicine and Poetry. The repetition of the Aesculapian symbol and the conceit of Medicine in the Society of the Arts suggest that the table may have been designed by or for a physician of scholarly tastes.

FRENCH RENAISSANCE FURNITURE

A French carved oak chest of about 1520 (Plate 29a), is the earliest in date among several notable additions to the Museum’s important collection of French Renaissance furniture, which has recently been re-arranged in Room

¹Director, 1st ed., 1754, p. 14.

²1st ed., Pl. LIII-LVIII, all dated 1753. Pl. LIX shows plans of technical detail.

³1st ed., p. 14.

⁴Bill quoted by O. BRACKETT: *Thomas Chippendale*, 1924, p. 220.

⁵Household Furniture, 1807, p. 22.

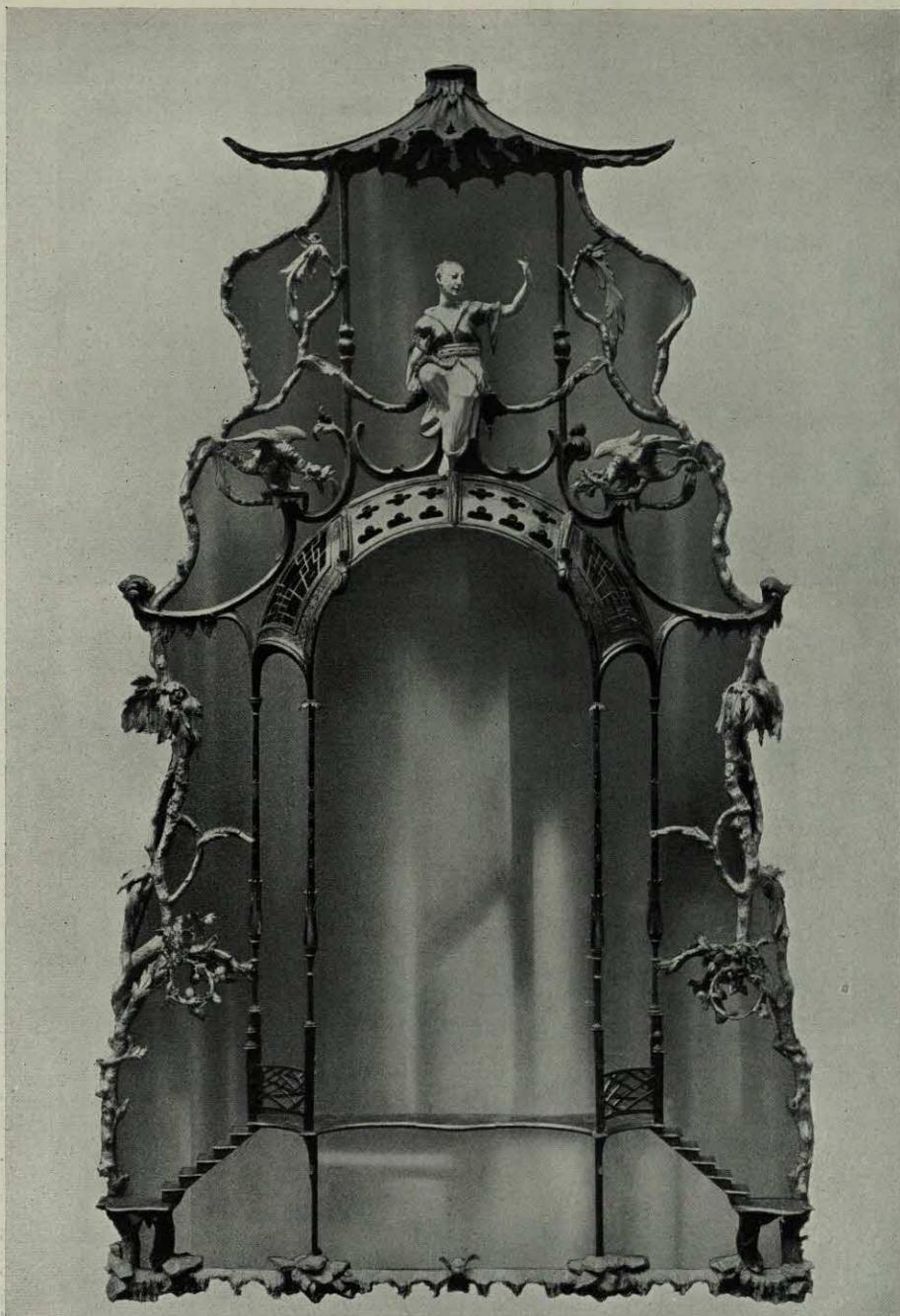
3 on the Lower Ground Floor. Known to have come from the Church of St. Maclou in Rouen, famous for its doors at the West End elaborately carved by a follower of Jean Goujon, this chest is nearly half a century earlier than the doors, and represents the triumph of Renaissance detail over the traditional Gothic. Its peculiar interest is that the craftsman has suspended his work before the completion of the carving—some of the ornament is finished, some merely roughed out, while portions of the surface are left empty. This fact affords clear evidence that the decoration of the stiles and rails was not begun until the framework had been put together. In the front are four panels carved in relief with figures of St. Barbara, St. Catherine and two unidentified female Saints, while in a niche on the central stile the Virgin and Child are represented. At either end are two panels carved in relief with medallion “Romayne” heads in profile, surmounted by chimeras and torches. One of these panels is unfinished and the medallion head has not been carved.

A carved walnut dresser, which was purchased at the Durlacher sale at Christie's, is of a pattern hitherto unrepresented at the Museum, having in the upper stage an open shelf in place of the more usual “hutches” with doors. Both in general design and such decorative details as the graceful arcading at the front and sides and the delicate foliage carving in relief this dresser is a highly characteristic product of the Ile-de-France of the second half of the 16th century.

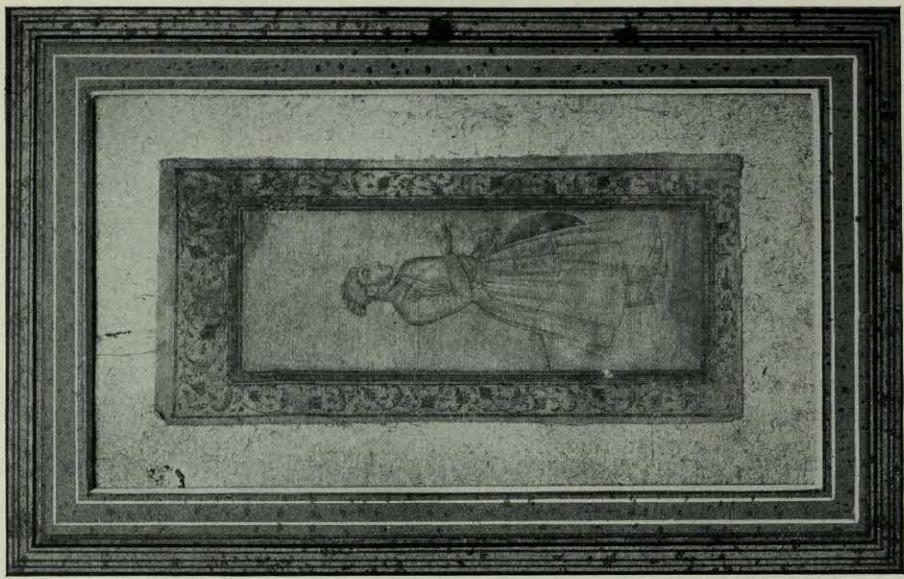
An arm-chair, which is contemporary with the dresser, is of the true “caquetoire” type having six legs united by stretchers placed very low, and is unusual in that it is made of oak, and not of walnut like most French furniture of this date. The elaborately carved cresting at the top of the back is in admirable contrast to the severe simplicity of the main body of the framework and, in the vigorous handling of the mask and foliated scrolls, recalls the Burgundian style associated with the name of Hugues Sambin.

A GERMAN CHINOISERIE MIRROR

A canopied wall-mirror (Plate 31), decorated in lacquer colours and gold and displaying the Chinese taste “in its most advanced degree”, was purchased from the funds of the Murray Bequest, and may be regarded as one of the most important objects of decorative art that the Museum has acquired during recent years. A gilt rusticated frame with straggling branches and rococo detail is fronted by a projecting “verandah” approached behind “Chinese railings” by paired flights of steps below an openwork domed canopy resting on slender tapering columns; above the canopy is carved a figure of a “Chinese” lady seated between gilt confronting dragons below a projecting “pagoda”

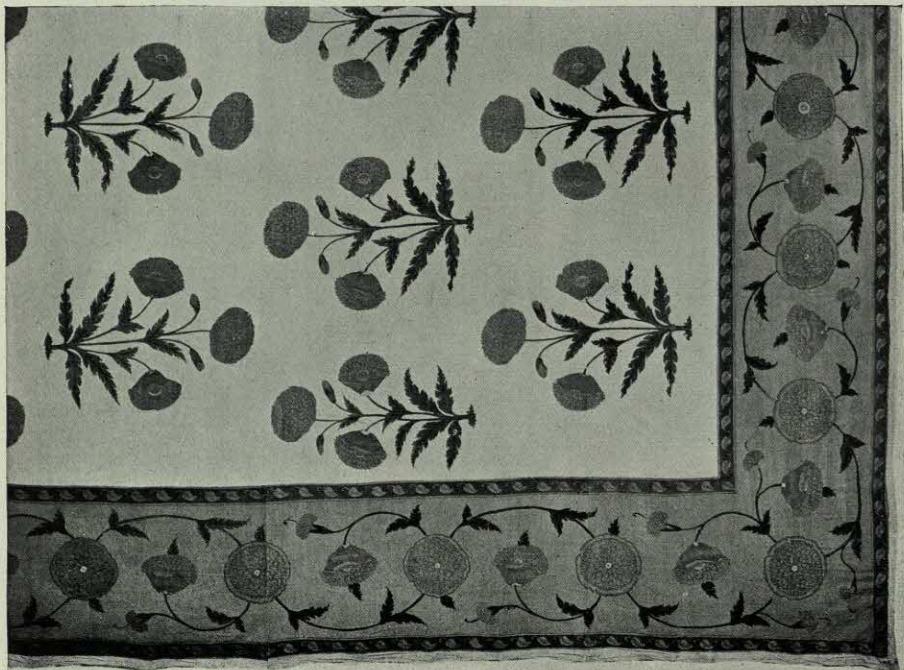


MIRROR. CARVED WOOD FRAME WITH LACQUERED DECORATION IN THE "CHINESE" ROCOCO STYLE. GERMAN; ABOUT 1740. H. 8 FT. 9 IN. *Bought out of the funds of the Murray Bequest.*



(b)

(a) FLOOR-SPREAD. COTTON, PAINTED IN DYE COLOURS. INDIA (JAIPUR, RAJPUTANA); SECOND HALF OF THE 17TH CENTURY. (b) PAINTING ON SILK. INDIA (MUGHAL); FIRST HALF OF THE 17TH CENTURY.



(a)

summit. The central features of this sophisticated fantasy bear a superficial resemblance to a gilt, but not lacquered, wall-mirror formerly in the "Chinese" bedroom at Badminton House, Glos.¹; and it might at first be thought that the two mirrors have a common origin. But the blunt and summary characteristics of English rococo, which are fully exemplified in the mirror at Badminton can find no counterpart in the loftiness and delicacy of the Museum mirror, or in the technical precision of its lacquer. The deep ruby of the canopy and the vivid green of the details are colours found rarely if at all in the work of the English japanner: they are indeed beyond his scope². In spirit as in technique, the gilt diapers, the "cracked ice" pattern of the steps, the grotesque vigour of the dragons (a familiar property of European chinoiserie³), and the charm of gesture and posture in the modelling of the figure belong to the palatial rococo of Germany, where the great "oriental" schemes of Augustus the Strong and other princes had created an intimate acquaintance with Far Eastern originals. The mirror was probably designed as a pier glass to hang between windows in a lacquered room or *chinesisches Kabinett*. If it and its parallel from Badminton are based, as appears very possible, on the same engraving they present an interesting contrast between the English and German interpretations of a common theme.

Mr. Leigh Ashton presented a nest of boxes, an early and very interesting example of Chinese lacquer which may well date from Sung times. The nest is especially notable for the design in shell-inlay, a decorative technique much developed by the Arab and Jewish coasting trade from the fisheries of "pearl mother" (*chu mu*) in the Persian gulf to the "foreign officials" who controlled the shell trade in mediæval Canton⁴. The Department also received as part of the Museum's share of the Eumorfopoulos Collection a stand of fibrous composition covered with chocolate-brown lacquer. This type of vessel, consisting of a globular bottomless cup surrounded above a pedestal foot-rim by an eight-lobed saucer radially ribbed, has ceramic parallels of T'ang and Sung types and in actual lacquer may be matched by several well-known examples, one bearing the Yung-lo mark⁵. These two pieces form a welcome and important addition to the lacquer collections which have hitherto been deficient in examples earlier than the 16th century.

¹Illus. P. MACQUOID: *History of English Furniture*, IV, 1908, fig. 8.

²Green was "hard to make fair and vivid and therefore seldom used" (J. STALKER and R. PARKER: *Treatise of Japanning*, 1688, p. 7).

³Cf. design by H. J. B. TÖRÖ (1672-1731), illus. by R. GRAUL: *Das XVIII Jhd Dekoration und Mobiliar*, 1905, p. 19, fig. 10, and R. VON ARPS-AUBERT: *Sächsische Lackmöbel*, in *Zeitsch. des deutsch. Vereins für Kunstwissenschaft*, III, pp. 342 ff.

⁴*Chou Ju Kua*, II, 34.

⁵Eumorfopoulos Cat., Ceramics, I, 1925, Pl. LXXXI, No. 490 (T'ang white ware); II, 1926, Pl. LXIV, No. B 256 (Honan *temmoku*); *Chinese Exhib.*, 1935-6, *Commem. Cat.*, Nos. 1402 and 1412.

INDIAN SECTION

HER MAJESTY QUEEN MARY graciously presented two sets of Indian playing cards, one of leather and the other of ivory, a number of paintings on talc, and an 18th-century Nepalese ivory bowl with a rim and lining of beaten gold.

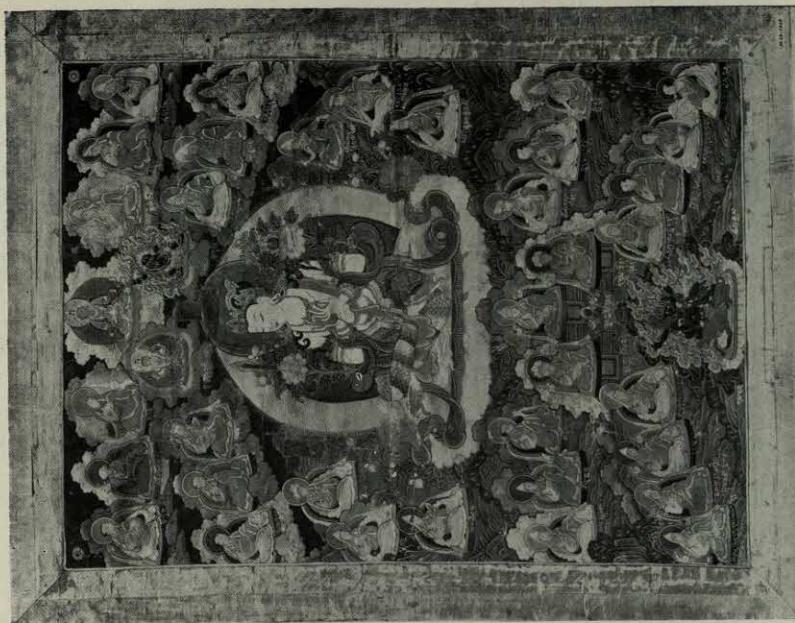
The collections representing Mughal art were strengthened by two notable acquisitions, both made by purchase. These are a portrait of a prince done on silk (a material rarely used for Mughal painting) (Plate 32b), and an imposing cotton floor-spread, no less than 25 feet in length and painted in dye colours with a bold design of red poppies, surrounded by a green border (Plate 32a). The pattern, which occurs on a fragment of a similar cloth already in the Museum, is identical with that of the mural decoration on the palace at Amber, Jaipur, which was completed by Jai Singh I in the second half of the 17th century.

An embroidered cotton fan from Murshidabad in Bengal, acquired by purchase, dates from the 18th century and is said to have belonged to the second wife of Warren Hastings. The embroidery in silver thread and coloured silks is similar to that on some Mughal sword covers in the Museum; this type of work is also represented in the Clive Collections at Powis Castle.

New material from Tibet included several objects of unusual type. A wooden shrine for an image, carved with figures of gods, was given by Mrs. Preston (Plate 33a). Among the purchases were five painted wood masks, used in ceremonial monastery dances, and a stringed instrument, decorated with chased and silver-gilt brass, and inlaid with turquoise and carnelian. The Museum's collection of objects illustrating Tibetan ritual, particularly ritual music and dancing, has received several remarkable additions in recent years, and is now very strong. Besides these the Museum acquired two important Tibetan temple pictures (Plate 33b).

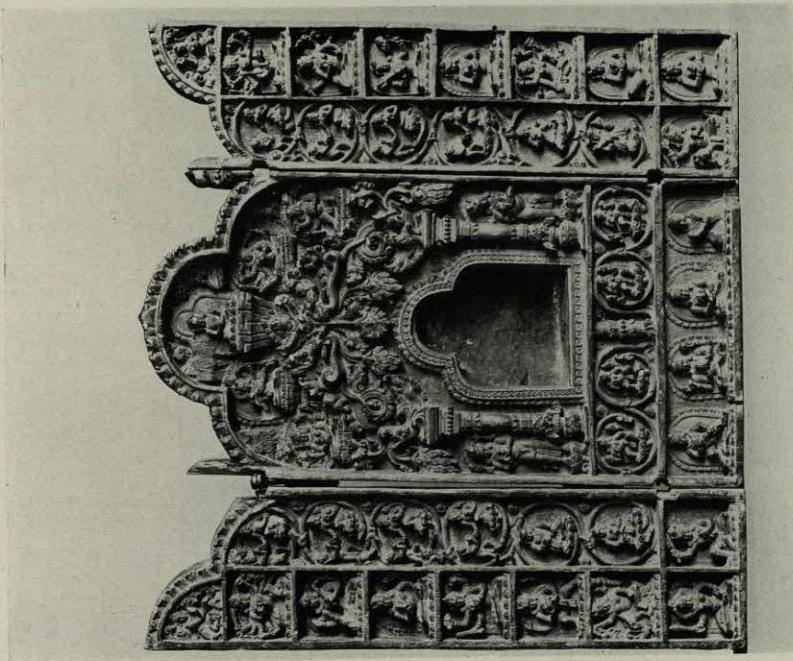
An interesting collection of brass objects used in Hindu ritual, given by Mrs. D. M. Kay, includes an inscribed plaque from a Southern Indian temple and a ceremonial bowl with its tripod, the former of the 18th century. These are from the collection of the late Mr. Kenneth Kay.

Mr. James Hornell gave an exceptionally fine carved teak figure of a goddess over 4½ feet high. It is from Southern India and is in the style of the well-known bronze castings: it dates from the late 16th century.



(b)

(a) WOODEN SHRINE. TIBET; 18TH CENTURY. Given by Mrs. Preston. (b) TEMPLE HANGING PICTURE (*T'an-sku*). THE BODHISATTVA MANJUSRI, SURROUNDED BY SAINTS AND DEITIES. TIBET; 18TH CENTURY.



(a)



(a)



(b)

(a) DELFT ROUNDEL, PAINTED IN BLUE BY FREDERICK VAN FRIJTOM, c. 1670. DIAM. $14\frac{1}{2}$ IN. (b) EARTHENWARE BOWL, WITH SLIP DECORATION, BY MICHAEL CARDEW. H. $5\frac{1}{2}$ IN. DIAM. $13\frac{3}{4}$ IN. *Given by Mr. Henry Bergen.*

The Ruler of Swat State, North-West Frontier Province, kindly gave a representative collection of the tapestry-woven woollen blankets for which Swat is famous, with a loom to demonstrate the process of their manufacture; and Major E. H. Cobb, Political Agent for Dir, Swat and Chitral, gave a collection of modern textiles illustrating the industries of those countries.

Some carved lids of caskets from Charsada district, North-West Frontier Province, and a grey terracotta head from Hadda, Afghanistan, all of the Greco-Buddhist period, were presented by Brigadier-General H. L. Haughton, C.B.



FIG. 7 (see p. 5).

DEPARTMENT OF CIRCULATION

THE chief group of acquisitions during 1938 consisted of modern British Industrial Art, generously given to the Department by various leading exhibitors at the Paris Exhibition of 1937. The objects so acquired represent most of the best contemporary industrial design in this country. By now the proportion of modern work in the Circulation Collections is fairly high and it is being progressively enlarged.

In memory of her husband, Dr. A. Hugh Thomson, Mrs. Thomson gave water-colours by Helen Allingham (1848-1926), John Fulleylove (1845-1908) and Charles Green (1840-98). This gift helps to make the Department's historical series of British water-colours more illustrative of later phases of British water-colour painting. Water-colours by Paul Nash and Edward Bawden which were purchased during the year provide contemporary additions to the series.

Mr. Henry Bergen gave an earthenware bowl by Michael Cardew (Plate 34*b*) which had been shown at the Paris Exhibition. It is a fine example of this contemporary potter's use of "slip" decoration. A Delft roundel of about 1670 (Plate 34*a*) painted in blue by Frederick van Frijtom was among the year's purchases of ceramics. Further important Chinese ceramics from the Eumorfopoulos Collection were assigned to the Circulation Collections, which are now rich in Chinese pottery and porcelain, whereas their resources used, in this respect, to be weak. Outstanding pieces included in these additions are two stoneware vessels. The first, a vase, dating from about 1500, has coloured glazes (purple, blue and brown) filled in to raised ornament. The second is a bowl of the Ch'ien type which furnishes a good example of the prized ("oil spot") dark brown glaze. It belongs to the period of the Sung Dynasty (960-1279).

The Department possesses little sculpture, mainly because of difficulties in regard to the transport of sculpture loans and their exhibition in cases of standard dimensions. A small Chinese carving, an excellent limestone head of an Apsara dating from the 6th or 7th century A.D. and said to have come from the cave temples of Lung-mén, was among the year's purchases, and a further addition of sculpture was the purchase of a terracotta figure by Frank Dobson.

Each year the Department owes an apparently increasing debt to the

generosity of many advertisers, printers and publishers, for most acceptable gifts of posters, book-jackets, commercial printing and photographs of modern art and architecture. The London Passenger Transport Board, Messrs. Shell-Mex and B.P., the London and North Eastern Railway Company and the General Post Office have contributed on a most generous scale to assist the Department's heavy demands for the loan to schools of new posters.



FIG. 8 (see p. 54).

OTHER GIFTS, BEQUESTS, AND IMPORTANT PURCHASES FOR THE YEAR 1938

Objects already described in the text of the REVIEW are not included in the following lists, nor has it been possible to mention all the gifts by which the Museum has benefited, especially in the Library and the Department of Engraving, Illustration and Design.

All objects have been purchased except where otherwise stated.

DEPARTMENT OF ARCHITECTURE AND SCULPTURE

TWO PAXES; bronze. Italian; 16th century.
Given by Dr. W. L. Hildburgh, F.S.A.

THE STORY OF THE PRODIGAL SON. Four plaquettes in bronze based on engravings by H. S. Beham. South German; second half of the 16th century. *Given by Dr. W. L. Hildburgh, F.S.A.*

ST. JOSEPH AND THE CHILD CHRIST; wood. Flemish; late 17th century.

ST. FRANCIS OF ASSISI; wood. Probably Italian; 18th century.

BAPTISMAL SHELL; mother of pearl. Palestinian; 19th century. *Given by Mrs. Matthews.*

THE CRUCIFIXION; relief in Hoptonwood stone. By Eric Gill. *Given by Mrs. E. Rinder in memory of her husband, Mr. Frank Rinder.*

MEDAL of bronze commemorating the centenary of the Restoration of the University of Catalonia. By J. Clara. Spanish; 1938. *Given by Professor Bosch Gimpera.*

MEDAL of bronze commemorating the Centenary of the London-Birmingham Railway. By E. Pinches. English; 1938. *Given by the Chairman and Directors of the London Midland and Scottish Railway.*

DEPARTMENT OF CERAMICS

FAR EASTERN POTTERY AND PORCELAIN

BOX AND COVER, porcelain, painted in greyish blue, with primitive enamelling added. Probably Annamese; 13th-14th century. *Given by Lieut.-Colonel K. Dingwall, D.S.O., through the National Art-Collections Fund.*

STAND, porcelain, with celadon glaze. Chinese; 14th century. *Given by Mr. G. Abercromby.*

JAR, porcelain, painted in colours. Japanese (Kutani); early 18th century.

ANCIENT AND NEAR EASTERN POTTERY

JUG AND COVER, with black glaze. Greek (Corinthian); about 600 B.C. *Given by Mr. J. L. G. Dixon.*

FRAGMENTS (2), glazed earthenware, moulded in relief and covered with yellowish brown lustre. Mesopotamian (Samarra type); 9th century. *Given by Mr. Kirkor Minassian.*

PART OF A JAR AND A BOTTLE, earthenware with moulded decoration. Found in

excavations at Nisibin. Mesopotamian; 12th-13th century. *Given by Mr. Max E. L. Mallowan.*

COLLECTION OF FRAGMENTS of tin-glazed earthenware and *sgraffito* ware. Found on sites in Cyprus. Italian, Byzantine and Cypriote; 13th-16th centuries. *Given by the Department of Antiquities, Cyprus.*

CONTINENTAL EARTHENWARE AND STONEWARE

FRAGMENT OF A TILE, tin-glazed red earthenware, painted in blue. Found at Malaga. Hispano-Moresque; 14th century. *Given by Mrs. Cadell.*

FRAGMENT OF TILE-MOSAIC, tin-glazed earthenware. Spanish; 14th-15th century. *Given in memory of the late A. R. Verschoyle.*

TILES (3), earthenware, two of them of the *cuenca* type, one painted in colours. Spanish; 16th century. *Given by Lady Knapp-Fisher.*

JUG ("Bellarmine"), stoneware, bearing the arms of the City of Cologne. German (Cologne); middle of the 16th century. *Given by the Executors of Sir Frank Crisp, Bart.*

JUG, and a fragment of a TANKARD, stoneware. Dug up in Southwark. German (Cologne); the tankard dated 1603, the fragment about 1550. *Given by Messrs. Mosers, Ltd.*

TEA-POT, red stoneware. Dutch (Delft, factory of Arij de Milde); second half of the 17th century. *Given by Professor Jocelyn Thorpe, C.B.E., F.R.S.*

TRAY, tin-glazed earthenware, signed "Io Stefano Barcella Veneziano Pinx" "Fabrica di Bonpencier". Probably Southern French; late 17th century. *Given by Mr. Alfred Spero.*

TANKARD, stoneware, with incised decoration and pewter lid. German (probably Westerwald); 18th century. *Given by Mr. A. L. B. Ashton.*

BOWL, tin-glazed earthenware (*maiolica*) painted in colours. Italian (Castelli, made for the Santa Casa at Loreto); dated 1728. *Given by Mr. Stuart G. Davis.*

PUNCH-BOWL AND DISH, tin-glazed earthenware, painted in colours. Danish (Eckernförde); dated 1767. *Bequeathed by Miss Mabel Brandon.*

DISH, tin-glazed earthenware, painted in colours. French (Moustiers, perhaps Féraud's factory); late 18th century. *Given by Mr. R. Fenouil.*

CONTINENTAL PORCELAIN

TEA-POT, moulded in relief and painted in colours. Italian (Venice, Vezzi factory); about 1725. *Given by Mr. T. C. Nixon.*

CUP AND SAUCER, painted in colours and gilt. German (Meissen) porcelain of about 1725, painted in the workshop of J. F. Metzsch, a *Haussmaler* at Bayreuth, about 1745.

SAUCER, painted in colours with the arms of the 9th Duke of Norfolk. German (Meissen); about 1735. *Given by Mr. Armand Wittekind.*

TWO FIGURES: St. Francis and St. James the Greater, glazed white porcelain. German (Meissen); about 1735. *Given by Mr. A. L. B. Ashton.*

DISH, painted in colours, said to belong to a service made for the Empress Elizabeth of Russia. German (Meissen); about 1740-5. *Bought (Murray Bequest).*

FIGURE of a man holding a dog, painted in colours. Austrian (Vienna); about 1755. *Bought (Murray Bequest).*

BOTTLE, painted in colours. Dutch (Oude Loosdrecht, Mol's factory); 1771-82. *Given by Mr. L. J. Spillman.*

DISH, painted with a landscape in purple. Italian (Naples); last quarter of the 18th century. *Given by Sir George Murray, K.B.E.*

ENGLISH EARTHENWARE AND STONE-WARE

TILES (4), and two fragments, earthenware, inlaid. From Cleeve Abbey, Somerset; 14th century. *Given by Mr. A. F. Luttrell.*

BOWL, brown-glazed stoneware. Nottingham; about 1725. *Given by Sir George Murray, K.B.E.*

“FINGER-VASE”, white earthenware, painted in colours. Staffordshire (Burslem, Ralph or Enoch Wood's factory); last quarter of the 18th century. *Given by Sir George Murray, K.B.E.*

JUG, earthenware, with relief decoration under clear and coloured glazes. Staffordshire (“Pratt ware” type); early 19th century. *Given by the Executors of Sir Frank Crisp, Bart.*

PLATE, earthenware (“stone china”), printed in black, and painted in underglaze blue and enamel colours. Staffordshire (Lane Delph, Mason's factory); about 1820-30. *Given by Mr. Alfred Meigh.*

PLATE, earthenware, printed in yellow and black. Hanley (William Ridgway's factory); 1830-54. *Given by Mr. Alfred Meigh.*

ENGLISH PORCELAIN

TAPER-STICK, painted in colours. Bow; about 1755. *Given by Mr. A. L. B. Ashton.*

PLATE, painted in colours, with the mark of a repairer, “Strong”. Chelsea; about 1765. *Given by Mr. Francis M. G. Abell.*

DISH, TEA-POT, STAND, BOWL, and CUP, transfer-printed in black. Worcester; about 1765. *Given by Miss Wild.*

TUREEN AND COVER, painted in blue. Liverpool; about 1765. *Given by Mr. C. T. Fowler.*

PLATE, painted with a landscape in colours. Derby; about 1790. *Given by Sir George Murray, K.B.E.*

CUP AND SAUCER and a CUP, painted in colours. Staffordshire (Hanley, Neale's factory); about 1800. *Given by Mrs. Edmund Raftery.*

PUNCH-BOWL, painted in orange-red and gilt. Derby; about 1820. *Given by Mr. W. H. Romaine Walker.*

GLASS VESSELS

BOTTLE, greenish glass, moulded in relief. Roman; 3rd or 4th century. *Given by Mr. Stuart G. Davis.*

COLLECTION OF GLASS VESSELS, comprising a jar and cover, three jelly-glasses, a cordial-glass, a sweetmeat-glass, a bottle, a goblet, a bowl, and an engraver's lamp. English; mainly early 18th century. *Given by Dr. Margaret Emslie.*

BOTTLE, white opaque glass, enamelled in colours. Central European; dated 1728. *Given by Mr. E. Evans.*

TUMBLER, clear glass, with decoration engraved on the wheel. American (Maine, Stiegel's factory); 1763-74. *Given by Mr. C. A. Potter.*

TEA-CADDY, veneered rosewood in leather case, containing two cut-glass tea-bottles and a sugar-basin. English; about 1790. *Given by Miss Amy Toomes.*

PAINTED ENAMELS

PATCH-BOX, painted in colours on copper. Staffordshire (Bilston); early 19th century. *Given by the Executors of Sir Frank Crisp, Bart.*

MODERN EARTHENWARE, PORCELAIN AND GLASS

DECANTER, engraved on the wheel. English or French; about 1869. *Given by Miss Ethel Gurney.*

VASE, Wedgwood's cream-coloured earthenware, painted in colours by Alfred H. Powell; about 1920. *Given by a body of*

subscribers with the help of the National Art-Collections Fund.

TWO FIGURES, glass. Modelled by Istvan Komaromy (Hungarian), working in London; about 1937. *Given by the artist.*

PLATE, painted in blue and gilt. Made for the State luncheon held in honour of Their Majesties King George VI and Queen Elizabeth on 21st July, 1938 at the Palais de Versailles. French (Limoges, factory of Théodore Haviland); 1938. *Given by the Syndicat d'Initiative du Limousin.*

DEPARTMENT OF ENGRAVING, ILLUSTRATION AND DESIGN

ENGRAVINGS, ETCHINGS AND DRY-POINTS

MUKUL DEY. *Given by Mr. Campbell Dodgson, C.B.E.*

S. W. HAYTER.

V. M. PICOT. *Given by Mr. A. R. Harvey.*

MALCOLM OSBORN, R.A., P.R.E. *Given by the Print Collectors' Club.*

J. T. ARMS. *Given by the Print Collectors' Club.*

STEPHEN GOODEN. *Given by the Print Collectors' Club.*

G. SERVOLINI (2). *Given by Professor L. Servolini.*

BASIRE (2). *Given by Mr. E. Seymour.*

MARIA AUGUSTIN (9). *Given by the artist.*

P. W. TOMKINS. *Bequeathed by Captain H. W. Murray.*

A. POND. *Given by Mrs. Gabrielle Enthoven, O.B.E.*

R. DIGHTON (4). *Given by Mrs. Gabrielle Enthoven, O.B.E.*

SIR J. C. ROBINSON (4). *Given by Mrs. C. Newton Robinson.*

“OROVIDA.”

F. SPRINGER (2).

ELYSE LORD (7). *Given by the artist.*

WILLIAM BLAKE (2). *Given by Miss A. M. Butterworth.*

G. MAILE. *Given by Miss A. M. Butterworth.*

L. SCHIAVONETTI. *Given by Miss A. M. Butterworth.*

A. Z. KRUSE (2). *Given by the artist.*

T. ROWLANDSON.

R. B. SCHNEBBELIE. *Given by Mrs. Gabrielle Enthoven, O.B.E.*

T. LANDSEER (2). *Given by Mrs. Gabrielle Enthoven, O.B.E.*

LUCY USSHER. *Given by Mrs. H. Steil.*

J. B. HARRADEN. *Given by Mr. N. Barker.*

W. H. TOMS. *Given by Mr. N. Barker.*

NEWNHAM. *Given by Mr. A. R. Harvey.*

WOOD ENGRAVINGS AND LINO-CUTS

ALTDORFER (41). *Bequeathed by Mr. Charles H. Shannon, R.A.*

BALDUNG. *Bequeathed by Mr. Charles H. Shannon, R.A.*

PORTRAIT OF SIR P. CUNLIFFE OWEN. *Given by Mr. A. J. Koop.*

L. SERVOLINI. *Given by the artist.*

DERWENT WOOD (8). *Given by Mr. H. J. L. Wright.*

DERWENT WOOD (6). *Bequeathed by Mr. Kineton Parkes.*

W. J. LINTON, Scrap-book. *Bequeathed by Mr. Kineton Parkes.*

ANON. PROCESSION OF QUEEN VICTORIA. *Given by the Rev. J. H. Colligan.*

SPRINGINKLEE (7). *Given by Mr. Bernard Rackham, C.B.*

ELYSE LORD (5). *Given by the artist.*

J. KREJSA (2).

LITHOGRAPHS

GUÉRARD (2).

C. SERVOLINI. *Given by Professor L. Servolini.*

L. SERVOLINI. *Given by the artist.*

SIR MUIRHEAD BONE. *Given by Mr. H. G. Dunell.*

JOHN DOYLE (31). *Given by Mrs. Gabrielle Enthoven, O.B.E.*

FRANCIS UNWIN. *Given by Mr. Campbell Dodgson, C.B.E.*

A. Z. KRUSE (2). *Given by the artist.*

J. COPLEY.

W. P. ROBINS.

CLARKE HUTTON (2). *Given by the artist.*

ZWINGHER (2). *Given by Miss A. Ogle.*

STEINLEN. *Given by Mr. Campbell Dodgson, C.B.E.*

POSTERS

Some thirty-five posters were presented, among the donors being: *The London Passenger Transport Board; The Züricher Kunstgesellschaft; The Board of Tourist Industry, Tokyo; Messrs. Shell Mex, Ltd.; The Southern Railway Co.; Mrs. Gabrielle Enthoven, O.B.E.; and Miss D. Edwards.*

ILLUSTRATION AND BOOK ORNAMENT

END PAPERS (17) by André Ballet. *Given by the artist.*

PATTERN PAPERS (7). *Given by the Curwen Press, Ltd.*

DESIGNS (5), by G. Sheringham.

COVER DESIGN by Laurence Housman. *Given by Mrs. Newton Robinson.*

DRAWINGS (2) by Helen Sinclair. *Given by Mrs. L. B. Behrens.*

HERALDIC PLATES (7). *Given by Mrs. Gabrielle Enthoven, O.B.E.*

PLATES (10) from "The Microcosm of London". *Given by Mr. J. L. Douthwaite.*

PREMIUM PLATES for 1928 and 1930 of "Maandblad voor Beeldende Kunster". *Transferred from Library.*

MARBLED PAPERS (17). *Given by Mr. Douglas Cockerell, M.B.E.*

ART OF THE THEATRE

COSTUME DESIGNS (48) by M. Marcellin.

COSTUME DESIGNS (3) by Bilibin.

DRAWINGS (2) for the "Festa della Chinea" by P. Posi.

COSTUME DESIGNS (2) by Mascha Prochaska. *Given by the artist.*

BALLET DESIGN by W. Chappell.

PROJECTS (6) for "The Beggar's Opera" by C. Lovat Fraser.

DESIGNS (4) by Hans Strohbach. *Given by Mr. J. B. Gordon.*

COSTUME DESIGNS (2) by M. T. Ellis. *Given by the artist.*

COSTUME DESIGNS (2) by Barbara Heseltine. *Given by the artist.*

COSTUME DESIGN by S. Lissim.

STAGE DESIGN by A. Heythum.

ENGRAVED DESIGNS for stage decoration by J. L. Desprez.

BALLET DESIGN after Warm.

STAGE DESIGNS (19) for Charles Kean's productions.

STAGE DESIGN by Giuseppe da Bibiena.

STAGE DESIGNS, Anonymous (10 drawings, 7 prints).

ARCHITECTURE AND TOPOGRAPHY

DRAWING of the Cloisters of the Convent of Christ, Tomar, Portugal, by Prince G. Loukomski.

DRAWINGS (2) of Church of St. Sepulchre, Northampton. *Given by Mr. J. Falcke.*

COPIES OF DECORATION on Screen, San Ciriaco, Ancona. *Given by Mr. W. J. Hemp.*

DESIGN for a ceiling by A. Amadei.

LICHFIELD CATHEDRAL by I. Wood. *Given by Sir Eric Maclagan, C.B.E.*

DRAWINGS (18) of Church architecture. *Given by Mr. Aymer Vallance.*

PRINTS (5) of Scarborough, Hastings and Shoreham. *Given by Mr. A. Laws.*

ANTIQUITIES of Carlisle Cathedral by Robert Carlile, 1790.

SHAKESPEARE'S HOUSE. *Given by Mr. A. Laws.*

MEASURED DRAWINGS (4) by S. Sanmuganathan. *Given by the artist.*

VIEW OF NEW YORK by G. Greatbach. *Given by Mrs. Gabrielle Enthoven, O.B.E.*

PHOTOGRAPHIC REPRODUCTIONS (2) of Rood Screens. *Given by Mr. Aymer Vallance.*

DRAWING of font at Sidbury Church by C. Bentley. *Given by Canon L. W. Bird.*

DRAWING by J. Potter. *Given by Mr. H. D. Molesworth.*

J. W. WILD, 10 Sketch-books and collection of drawings. *Given by Miss Elizabeth H. M. Wild.*

ENGRAVINGS (3) and drawing after S. Prout. *Given by Mr. Alfred Bonnin.*

ENGRAVED ORNAMENT

DESIGNS for engraved ornament by Ranson, Pillement, Forty, Schmischek, Virgil Solis, C. Saur, Gillot, Custodis, Boucher, Lock, etc.

WALL-PAPERS

PANEL of wall-paper from a house at Williton, Somerset. *Given by Miss E. E. Gill Welch.*

PIECES (8) of the "Bay of Naples" from "The White Hart" Hotel, St. Austell, Cornwall. *Given by the St. Austell Brewery Co., Ltd.*

PANELS (12). *Given by Mr. W. L. Wood.*

STAINED GLASS

DRAWING of Stained Glass at Withcote Church, Leicestershire. *Given by Mr. Bernard Rackham, C.B.*

MONUMENTAL BRASSES AND SLABS

RUBBINGS from Grave Slabs, Pisa. *Given by Mr. W. J. Hemp.*

RUBBING of bell inscription from Rayne, Essex. *Given by Mr. H. B. Waters.*

RUBBING from Han tomb-slab. *Given by Mr. A. L. B. Ashton.*

RUBBING from Winterbourne Church, Glos. *Given by Miss G. A. Jones.*

RUBBING of brass in Newland Church, Glos. *Given by Miss G. A. Jones.*

RUBBINGS (7) of tiles in Mellifont Abbey. *Given by Mrs. Ellison.*

RUBBINGS (2) of brass in Christ Church, Oxford. *Given by Mr. R. H. Pearson.*

RUBBINGS (32) from Chinese incised carvings and inscriptions. *Given by Mr. T. Tyrwhitt.*

DESIGNS FOR MANUFACTURERS

TEXTILE DESIGNS (3) by Véra Morosoff.

DESIGNS for watch-backs (2) by A. de St. Aubin.

VIGNETTE DESIGN by G. J. de St. Aubin.

DESIGNS for ironwork by Victor Ames.

ALBUM OF DESIGNS for ironwork by Mauro Guidi.

FURNITURE DESIGNS (5).

DESIGN for wall-mirror.

DESIGN for a commode, by R. Adam.

DRAWINGS AND STUDIES

SAMUEL HOWITT.

DUNCAN GRANT. *Given by the Contemporary Art Society.*

ALFONSO PARIGI the Younger.

SIR C. PURDON CLARKE (2). *Given by Mr. A. J. Koop.*

CHARLES WILD. *Given by Mr. A. J. Koop.*

ANONYMOUS. *Given by Mr. A. Laws.*

J. DE WITT.

SIR G. HAYTER. *Given by Mr. G. B. Mountford.*

FRANCIS NICHOLSON. *Given by Mr. A. Laws.*

CLAUDE SHEPPERS, Sketch-book.

CHAMBERS HALL.

GUIDO BACH (3).

PAUL MUSURUS BEY (5).

B. MENINSKY.

JOHN BAPTIST JACKSON (5).

GEORGE ROBERTSON.

W. J. LINTON, Sketch-books (2). *Bequeathed by Mr. Kineton Parkes.*

J. J. TISSOT.

VERBEC.

ANONYMOUS, Style of Benjamin West.

FRANK DOBSON.

E. H. CORBOULD, Sketch-book.

ANONYMOUS, 16th-century miniature.

VERE TEMPLE.

VERE TEMPLE. *Given by the artist.*

LEON UNDERWOOD.

T. ROWLANDSON, Sketch-book.

S. H. GRIMM.

W. STAVELEY, Sketch-book.

COSTUME

DESIGNS for cut-out costumes (6). *Given by Miss M. Josolyne.*

ADVERTISEMENT for Messrs. Shoobred & Co.,
c. 1835. *Given by Mr. O. F. Parker.*

FASHION PLATES (28). *Given by Mr. A. R. Harvey.*

FASHION PLATES (25). *Given by Mrs. Gabrielle Enthoven, O.B.E.*

FASHION PLATES (20). *Given by Mrs. A. L. Hudswell.*

ENGRAVING of Officer of Dragoons, 1799.
Given by Mr. A. R. Harvey.

CHINESE AND JAPANESE ART

DRAWING of Tosa School, 16th century.

JAPANESE roll of flora and fauna. *Given by Miss M. Patey.*

MISCELLANEOUS

PORTRAIT of Sir C. Purdon Clarke. Reproduction of drawing after Seymour Lucas.
Given by Mr. A. J. Koop.

CHRISTMAS CARD. *Given by Miss L. Speakman.*

LETTER HEADING. *Given by Mrs. Gabrielle Enthoven, O.B.E.*

SILHOUETTE by F. Frith. *Given by Mr. T. A. Milo.*

BROADSHEET, c. 1850. *Given by Mrs. J. M. Collier.*

LETTER-HEADINGS (40). *Given by Mr. I. A. Williams.*

PANORAMA of Coronation Procession, 1937.
Given by Captain J. R. Abbey.

PANORAMA of Silver Jubilee Procession 1935.
Given by Captain J. R. Abbey.

VALENTINES (3). *Given anonymously.*

VALENTINE. *Given by Mr. F. Harding.*

BROADSHEETS (8). *Given by Mrs. Gabrielle Enthoven, O.B.E.*

SILHOUETTES (2). *Given by Mr. F. G. Roe.*

PLATES (25) from "Les Maîtres de l'Affiche".
Given by Mrs. Gabrielle Enthoven, O.B.E.

CHRISTMAS CARD by E. J. Walker. *Given by Mrs. Gabrielle Enthoven, O.B.E.*

FAN MOUNTS (27 drawings, 28 prints). *Given by Mr. A. K. Sabin.*

JIG-SAW PUZZLE.

PROCESS PRINT after W. Crane. *Given by Mr. Campbell Dodgson, C.B.E.*

ORANGE COVERS. *Given by Mr. W. H. Phillips.*

BOOK OF SILHOUETTES. *Given by Mrs. C. E. L. Bryant.*

DEPARTMENT OF PAINTINGS

MINIATURES

SIR GEORGE HAYTER. Portrait of a Young Man.

WATER-COLOUR PAINTINGS

ROBERT ADAM. Romantic Landscape with Figures crossing a Bridge.

REV. RICHARD SALVEY BOOTH. View of Snowdon.

SAMUEL DAVIS. View from Murichon looking northward up the channel of the Teenchoo on the road to Tacissudon, Butan.

J. H. HARDING. Landscape: Sowing and Harrowing.

JAMES ROUSE. The Dripping Well, Hastings.

PAUL SANDBY MUNN. Near Tan-y-Bwlch; Tan-y-Bwlch; Croyland Abbey; Mill near Dinas Mawddwy. W. SCOTT: In Brightling Park. *Given under the terms of the will of the late Sydney D. Kitson.*

THE LIBRARY

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MIRROR, with embossed iron mounts. Dutch; late 17th century. *Given by Brigadier-General F. A. Fortescue, C.B., C.M.G.*

TWO BRONZES. Japanese; 18th century. *Given by Miss E. M. Major.*

WATCH AND CHATELAINE. Enamelled gold, set with diamonds. English; about 1795. *Given by Mrs. Clara Bradshaw.*

TWO DISH-RINGS. Silver. Dublin hall-mark for 1774. *Bequeathed by William Acland Cockerell.*

IRONWORK AND DOOR-FURNITURE from Whitehall. 18th century. *Given by His Majesty's Office of Works.*

KNIFE AND FORK with mother-o'-pearl handles. English; second half of the 18th century. *Given by Mr. Theophilus A. Milo.*

BACK-PLATE; Spanish; 16th century. Breast-plate and helmet. German; about 1540. *Given by Mr. F. H. Cripps-Day.*

PAIR OF GOBLETS. Silver. London hall-mark for 1781-2. *Given by Mrs. M. J. Powell.*

FIGURE OF A SEATED CHILD. Bronze. French; 18th century. *Given by Mr. G. L. Pearce.*

LEFT-HAND DAGGER. 17th century. *Given by Mr. W. G. Ullathorne.*

SHAWL-PIN. Silver. Spanish; 19th century. *Given by Mr. Charles H. L. Alder.*

MINIATURE PLATE WARMER. Silver. English; about 1730. *Given by Miss G. E. A. Fosbery.*

TWO BROOCHES, one a Roman mosaic, the other a cameo, both mounted in gold. *Given by Miss Jane Strachey.*

TROWEL. Silver with ebony handle. Made by Henry Wilson (d. 1927). *Given by Sir Mark Collet, Bart.*

WATCH. Silver. Signed "Tarts London". London hall-mark for 1765-6. WATCH. Silver. Signed "Martinot à Paris". French; about 1700. *Given by Mr. J. C. D. Mounsey.*

VINAIGRETTE. Silver. London hall-mark for 1831. *Given by the executors of Sir Frank Crisp, Bart.*

MORTAR. Bronze, cast with the arms of the Commonwealth. *Given by Mr. D. Moir Carnegie.*

IRON RAILINGS. English; 18th century. *Given by the Hospital for Sick Children, Great Ormond Street, London, W.C.1.*

PAIR OF FIRE-DOGS. Gilt bronze. English; about 1680.

DEPARTMENT OF TEXTILES

CARPETS

CARPET PANEL, knotted woollen pile. English; first quarter of the 19th century.

RUGS (2), woollen pile. Chinese. *Given by Mr. C. M. Skepper.*

COSTUMES AND ACCESSORIES

BABY'S ROBE, quilted satin. English; 18th century. GARTERS (pair), woven silk. English; c. 1745. *Given by Miss P. Phillips.*

BODICE, crewel-work. English; first half of the 17th century.

COAT (woman's), cloth. English; 1900-5.

DRESS, printed cotton. English; 1919-20. *Given by Miss F. M. Haines.*

CORSETS (pair), black satin. English; c. 1900. *Given anonymously.*

DRESS, coatee, hat, etc. English; 1936.

DRESS, gilt lace. English; c. 1929. *Given by Mrs. W. B. Winckworth.*

DRESS, gilt net and velvet. English; 1928. *Given by Mrs. S. de Mierre.*

DRESS, lilac silk. English; c. 1870. *Given by Miss M. Eyre-Poppleton.*

DRESS, printed crêpe-de-chine. English; 1928-9. *Given by Miss F. J. Bromhead.*

FAN, painted vellum mount. Italian; first half of the 18th century. *Given by Miss J. Gollan, through the National Art-Collections Fund.*

GAITERS (pair), woman's, cloth. English. LINING for hat, horsehair. English; c. 1760. QUIVER AND BELT, leather. English; mid-19th century. SUPPORT FOR RUFF, paper, covered with white satin. English; early 17th century. *Given by Lady Spickernell.*

GOWN, brocaded satin. English; c. 1800. *Given by Miss H. Field.*

PARASOL, silk cover, porcelain handle. English (?); c. 1900. *Given by Her Majesty Queen Mary.*

SAILOR SUIT (BOY'S), white cotton twill. English; 1850-60. *Given by Mrs. R. Fytche.*

STOCKINGS (3 pairs), knitted silk. English; late 19th century. *Given by Mrs. R. P. Bedford.*

STOCKINGS (pair), silk on linen. English; late 16th century.

STOCKINGS (pair), white silk. English; c. 1876. *Given by Mr. S. F. Lavender.*

WAISTCOAT, silk on linen. English; first quarter of the 18th century.

ENGLISH EMBROIDERIES

CURTAIN, crewel-work. English; 17th century. CUSHION COVER, wool on wool. English; 17th century. FLOURNE (part), drawn work. English; 18th century. FRAGMENT OF QUILTING. Silk on linen. English; early 18th century. VALANCE (part), crewel-work. English; 17th century. *Given by Mr. F. A. Rawlence.*

EMBROIDERY (4 pieces), silk on linen. English; early 18th century. *Given by Miss Amy Tomes.*

PICTURE, wool on canvas. English; first half of the 18th century.

PILLOW COVER, silk on linen, quilted. English; early 18th century. *Given by Miss S. Minet.*

EUROPEAN EMBROIDERIES

COVER, needlepoint fillings. Italian; 1614.

MUSLIN, embroidered. Swiss (?); 18th century. *Given by Mr. F. A. Rawlence.*

TOWEL ENDS (2), linen on linen. Russian; 19th century.

NEAR EASTERN EMBROIDERIES

FROCK (woman's), metal thread and wool on cotton. South Serbian (Kosovo); late 19th century. *Given by Mr. H. V. Gossman.*

KERCHIEF, metal thread and silk on linen. Macedonian; 19th century. *Given by Mr. F. A. Rawlence.*

SASH, silk on linen. Turkish; 18th century. *Given by Mrs. T. T. Greg.*

VALANCE, silk on linen. Greek Islands (Karpathos); 19th century.

LACE

BOBBIN LACE (4 pieces). English (Ripon); 19th century. *Given by The Honble. Lady Alice Curzon Howe.*

BORDER, needlepoint lace (Point d'Alençon). French; late 18th century. BORDER (3 pieces), bobbin lace. Mechlin; second half of the 18th century. COLLAR, reticella. Italian; 17th century. FLOURNE, needlepoint lace (Point de France). French; c. 1700. FLOURNE, bobbin lace. Brussels; 18th century. *Bequeathed by Mrs. Louise Stephens.*

MISCELLANEOUS

BAG, leather. English; 17th century (?).
Given by Lady Spickernell.

BEADWORK PANELS (2), glass beads on cotton. Chinese (?). *Given by Miss J. Gollan, through the National Art-Collections Fund.*

COLOURED DRAWING, of Ispahan Carpet.
Given by Mr. F. A. Rawlence.

SPINDLE, wood. Italian. *Given by Miss E. Hewett.*

TAPE MEASURES (2), bone, 19th century.
Given by Mrs. J. M. Collier.

WOODEN INSTRUMENT for making bobbin. English; 19th century. *Given by Mrs. E. M. Dodson.*

PATCHWORK

QUILT (part), cotton and wool patchwork. English; c. 1786. *Given by Miss E. M. Major.*

QUILT, cotton patchwork. English; dated 1797. *Given by Mrs. A. E. Hanneford.*

QUILT, cotton patchwork. English; early 19th century. *Given by Miss J. I. Auty.*

PRINTED FABRICS

COTTON, printed and glazed. English; mid-19th century. *Given by Lady Humphrys, D.B.E.*

PATTERNS (48, stitched together) of printed cottons. English; c. 1851. SPECIMENS (17, stitched together) of printing processes. English; c. 1851. *Given by Major C. Johnson.*

EUROPEAN WOVEN FABRICS

BROACED VELVET, figured. French; second half of the 18th century. *Given by Mrs. Eardley-Wilmot.*

BROCATELLE. Italian; 16th century. *Given by Prof. B. Williams.*

COCKADE, silk ribbon. English; early 19th century. COCKADES (3), silk ribbon. French; c. 1790. *Given by Mr. R. L. Brinkley.*

DAMASK, silk. English; 19th century. DAMASK, silk. Italian; first half of the 17th century. DAMASKS (2), brocaded, Italian; 17th century. DOUBLE TABBY (2), with metal thread. Italian; 17th century. SATIN, brocaded, silk and metal thread. Italian; 18th century. TISSUE, silk, satin ground. French; 18th century. VELVETS (3), cut and uncut pile. Italian; 16th-18th centuries. COVER (part), silk, satin ground. Italian; 17th-18th century. CHEST COVER, wool and linen. Sardinian; 18th-19th century. *Given by Mr. F. A. Rawlence.*

HANGING, wool and linen. English; 17th-18th century. *Given by Messrs. Trust Houses, Ltd.*

RIBBONS, silk (4). English; first half of and mid-19th century. *Given by Miss I. Crutwell Abbott.*

SILK AND WOOL DAMASK (two pieces). English; 1830-40. *Given by Lady Humphrys, D.B.E.*

TISSUE, silk, brocaded. English; mid-19th century. *Given by Miss M. Ozanne.*

TISSUE, silk, with flush pattern. English (?); mid-18th century. *Given by Miss L. O. Graeme.*

NEAR EASTERN WOVEN FABRICS

LINEN CLOTH (fragment). From Palestine; A.D. 464. LINEN CLOTH (fragment), with pile. From Palestine; A.D. 464. *Given by Mr. H. Dunscombe Colt.*

DEPARTMENT OF FURNITURE AND WOODWORK

ENGLISH

SPINNING-WHEEL, turned and painted satin-wood. Between 1779-90. Formerly in the possession of Mary (b. 1753; d. 1826), wife of Sir Edward Every, Bart., of Eggington Hall, Derbyshire. *Given by her descendants, the Mosleys of Burnaston House, Derbyshire.*

ARM-CHAIR, carved mahogany, with brass inlay. Traditionally stated to have been made in a shipwright's shop at Greenock. Scottish (?); about 1820. *Given by Lt.-Col. R. Leslie.*

CHEST, elmwood. Early 17th century.

LONG-CASE CLOCK, walnut with marquetry decoration. About 1690. *Bequeathed by the late Mr. E. H. A. C. Wells.*

GO-CART, turned beechwood. Early 18th century.

ARM-CHAIR, turned yew and elmwood. About 1760-80. *Given by Mrs. A. Penry Milsted.*

CHAIR, turned and carved oak. Derbyshire; mid-17th century.

STOOL, turned walnut. About 1670-90.

ARM-CHAIR, turned and carved oak. About 1630-50.

CONSOLE-TABLE, carved and gilt. About 1750-60.

CHAIR, lacquered beechwood. From a Chinese model. About 1700.

SET OF FIVE CHAIRS, carved mahogany. About 1785. *Given by Mr. J. Leonard Crouch in memory of his wife Emilie (née Kent).*

ARM-CHAIR, mahogany. About 1785. *Given by Mr. J. Leonard Crouch in memory of his wife Emilie (née Kent).*

BUREAU-BOOKCASE, mahogany. About 1730. *Given by Mr. J. Leonard Crouch in memory of his wife Emilie (née Kent).*

CHEESE-COASTER, mahogany inlaid with various woods. Late 18th century. *Given by Mr. J. Leonard Crouch in memory of his wife Emilie (née Kent).*

BAROMETER, mahogany inlaid with various woods. London; late 18th century. *Given by Mr. J. Leonard Crouch in memory of his wife Emilie (née Kent).*

MINIATURE SILVER PLATE. Mark of Augustine Courtauld. About 1725. *Given by Miss G. E. A. Fosbery.*

PANEL OF PAINTED PLASTER. From a house at Chalfont St. Peter, Bucks. Early 17th century.

DOLL'S BED, carved mahogany with chintz hangings. About 1780.

BOSS, oak carved with a representation of the Last Judgment. Lincolnshire; late 15th century. *Given by Mr. Harold Thacker.*

PEN-CASE, formerly in the possession of Charles Dickens. Dated 1830. *Given by the executors of Mr. E. V. Lucas.*

SIGN-BOARD, from the "White Hart", Witley, Surrey. Painted by M. Birket Foster.

CONTINENTAL

FRAME, carved and gilt walnut. Italian; about 1600. *Given by Mr. Sannyer Atkin.*

CASKET, wrought leather ("cuir bouilli") with decoration in polychrome. Italian; about 1530.

PANEL, carved walnut. French; mid-16th century.

FRAME, carved and gilt pearwood. German; about 1730.

CHRISTMAS SHRINE, gilt and painted. South German; about 1740.

CUPBOARD, painted pinewood. Tyrolean; dated 1776.

CHEST, painted pinewood. Tyrolean; dated 1792.

GAMES-BOARD, painted pinewood. German (Nuremberg); dated 1535.

PANEL, marquetry of various woods carved in relief with a representation of the death of

Absalom. German (Eger); about 1660. *Given by Dr. W. L. Hildburgh, F.S.A.*

NUTCRACKER, carved pinewood. French; about 1800. *Given by Mr. A. E. Littleboy.*

FAR EASTERN

WRITING-BOX, lacquered decoration. Japanese; 18th century. *Given by Mrs. Fanny D. Parker Ness.*

INDIAN SECTION

VOTIVE TABLET AND AMULET. Terracotta. Tibet; 19th century. *Given by Colonel Sir Cusack Walton.*

FIGURE OF MAHAKALA. Painted clay. Tibet; 18th century. *Given by Mrs. Preston.*

KIRTIMUKHA. Stone. From Jain temple at Hari Hara. *Given by Mrs. Cox.*

SARI. Silk and cotton. Bombay Presidency. 19th century. *Given by Mr. B. W. Kissan.*

MEMORIAL PANEL FROM A GRAVE. Wood. Mahadeo Hills, Central India. *Given by Lt.-Col. D. H. Gordon, D.S.O.*

NAVAL OFFICER'S SWORD AND SCABBARD. Madras; about 1880. *Given by Capt. Philip Walter, R.N. (retired).*

DEPARTMENT OF CIRCULATION

CERAMICS, ETC.

PLATE AND SOUP-CUP AND STAND, earthenware. *Given by Messrs. Susie Cooper Pottery, Ltd.*

STONEWARE VASE. *Given by Messrs. Doulton & Co.*

CORONATION BOWL, PLATE, SAUCE-BOAT AND SOUP-CUP AND STAND. *Given by Messrs. A. E. Gray & Co., Ltd.*

COLLECTION OF EARTHENWARE. *Given by Messrs. Wedgwood & Sons.*

LUSTRED DISHES (4). Spanish (Valencia); 16th century. *Given by Lady Knapp-Fisher.*

EARTHENWARE VASE. *Given by Messrs. C. H. Brannam, Ltd.*

EARTHENWARE BOWL. Persian; 13th century. *Given by Messrs. Pilkington's Tile and Pottery Company.*

PIECES OF PAINTED STUCCO (3). Probably from the Alhambra, Granada. Hispano-Moresque; 14th century. *Given by Miss Miranda Jupe.*

TABLE WARES. Modern Dutch pottery. *Given by Messrs. Petrus Regout & Co., Maastricht, Holland.*

FIGURE OF KUAN YIN, steatite. Chinese; 18th century. *Given by Mr. G. Abercromby.*

STONEWARE JUG. German (Raeren); dated 1598. *Given by Mr. A. H. Vallance.*

STONEWARE JUG. English (Staffordshire); about 1745. *Given by Mr. Leigh Ashton.*

GLASS

GLASS BOWL. *Given by Messrs. James Powell & Sons.*

GLASS VASES (3), AND A GLASS ASH TRAY.
Given by Messrs. Stevens & Williams, Ltd.

GLASS LAMP BASE. *Designed and given by Capt. H. J. Dunne Cooke.*

GLASS BOWL. *Given by Messrs. John Walsh Walsh, Ltd.*

GLASS DECANTERS AND STOPPERS (3), GLASS JUG AND A GLASS SCENT-BOTTLE AND STOPPER. English; early 19th century. *Given by Mr. R. W. E. Allars.*

GLASS BOWL. Irish; about 1800. *Given by the late Mr. Alfred Curwen Dryden.*

PRINTS AND DRAWINGS

COSTUME DESIGNS (4), by Ivan Bilibin. *Given by Mrs. E. D. Lewis.*

LITHOGRAPHS (6), by Harry Becker. *Given by Mr. S. F. Colley Smith.*

DESIGN FOR SHOWCARD, by E. McKnight Kauffer. *Given by The Gas Light and Coke Company.*

REPRODUCTION OF THE DRAWING OF THE EARL OF SOUTHAMPTON at Windsor Castle, by Hans Holbein the Younger. *Given by Mr. W. A. Brenchley.*

LITHOGRAPHS (3), by Clarke Hutton. *Given by the Artist.*

ETCHINGS (2), by J. F. Millet. *Given by Mr. John Gillespie through the National Art Collections Fund.*

METALWORK

CORONATION SWEET DISH, silver. *Given by Messrs. Wakeley & Wheeler.*

ELECTRO-PLATED BUTTER DISH WITH COVER AND STRAINER. *Given by Messrs. Elkington & Co., Ltd.*

PINEAPPLE CUPS (2). Silver-gilt. German; early 17th century. *Given by Mr. Eric Miller through the National Art-Collections Fund.*

SPUN METAL DISH. *Given by Mr. W. T. Blackband.*

TEXTILES

Embroideries

EMBROIDERED CAPS (2), English; early 19th century; and EMBROIDERED LINEN POCKETS (2). English; early 18th century. *Given by Mr. J. L. Nevinson.*

EMBROIDERED CURTAINS (2). English; late 17th century. *Given by Mr. W. C. F. Fairley.*

SCARF (SARONG) OF JAVANESE BATIK. *Given by Mr. H. A. Kennedy.*

FRONTS OF WAISTCOATS (2), embroidered cotton. English; middle of the 18th century. *Given by Mr. W. R. Symons.*

FRAGMENTS OF EMBROIDERY (2). English; 18th century. *Given by Miss Amy Toomes.*

EMBROIDERED SILK PANEL. English; late 17th century. *Given by Mr. Leigh Ashton.*

PANEL OF EMBROIDERY, by Mrs. Pulsford. *Given by Miss Madge Pulsford.*

BAG. French; period of Louis XVI (1774-89). *Given by Mrs. Blake.*

COLLECTION OF EMBROIDERIES. *Given by Mr. F. A. Rawlence.*

Printed and Woven Fabrics

PIECES OF WOVEN TEXTILE (6). *Given by Messrs. Courtaulds, Ltd.*

PIECES OF PAINTED SATIN (3). French; early 19th century. *Given by Mrs. M. E. Percival.*

CARPET; Chinese (Turkestan). Probably 18th century. *Given by Mr. C. M. Skepper.*

PIECE OF PRINTED LINEN. Modern English. *Given by Mr. F. G. Harding.*

CHINESE SILK AND BROCADE. *The joint bequest of Professor F. Ll. Griffith and Mrs. Griffith, in memory of Major-General Sir J. Ronald Leslie Macdonald, K.C.I.E.*

LOANS

DEPARTMENT OF ARCHITECTURE AND SCULPTURE

To the Vicar and Churchwardens of Terrington St. John, near Wisbech, the Museum is indebted for the loan of a delightful small oak figure of the Virgin from a group of the Visitation, dating from the 15th century. The figure which was found in the church was brought to the Museum for repair and has since been exhibited on loan. An important example of late gothic German sculpture attributed to Hans Leinberger (*fl. 1516-30*), formerly in the Benario Collection, was lent by Baroness Schröder. The carving which shows the mourning figure of the Virgin, presumably from a Crucifixion group, has been compared with the closely similar figure on the altar in the Kastulus-Münster at Moosburg by Leinberger and his school.

Viscount Fitzalan of Derwent lent a bust of one of his ancestors, Sir Gilbert Talbot. The bust is obviously derived from Italian work of the period, but a certain awkwardness in the pose and execution which is totally un-Italian suggests that the bust may well be English. If this is so, it is of the greatest interest in showing the effect of Torrigiano's work on the monument of Henry VII on the style of native artists. Sir Gilbert Talbot fought at the Battle of Bosworth Field in 1485 and was knighted by Henry VII, and in 1496 received the Garter. During the reign of Henry VIII he was "Captain" and "Deputy" of Calais. Continuing his generosity to the Department, Dr. W. L. Hildburgh, F.S.A., lent, in addition to his gifts, a number of objects including a group of alabaster reliefs, and several bronzes.

DEPARTMENT OF CERAMICS

Mr. C. T. Fowler lent a very attractive Chelsea porcelain bust of a girl, believed to be unique, and dating from about 1755. It has been suggested that the girl depicted may be Sophie, daughter of the sculptor Louis-François Roubiliac, since her god-father was Nicholas Sprimont, manager of the Chelsea porcelain-factory, but it is more probable that a French bronze bust served as a model.

DEPARTMENT OF PAINTINGS

A water-colour portrait of George Salting by George Richmond was lent by Lady Binning. This drawing, which has considerable iconographical

interest for visitors to the Museum and is at the same time an engaging example of Richmond's work, has been placed on exhibition with the Salting Bequest. Two pastel portraits by John Russell of the sculptor John Bacon and his wife were lent by Mr. E. V. Bacon.

THE LIBRARY

The Library has received on loan from Mrs. E. C. Gausen one of the so-called "Harmonies of the Scriptures" which were a product of the community of Little Gidding in Huntingdonshire, founded by Nicolas Ferrar in 1626. These consisted of texts cut from the Bible so as to form a continuous narrative which, together with numerous engravings, were pasted into immense volumes. It is probable that the present example, which is covered in purple gold tooled velvet, was bound originally for Prince Charles (afterwards Charles II) and may be identified with the volume which Prince Rupert, when he visited Little Gidding, described as "the gallantest greatest book in the world". Of the twelve Harmonies known to survive, only this volume and two others are bound in velvet. Binding was a favoured activity at Little Gidding and the style had close affinities with the school of binders then flourishing in Cambridge.

APPENDIX A

REPORT ON THE MUSEUM FOR THE YEAR 1938

DURING the early months of the year the Salting Collection was re-opened to the public after redecoration of Rooms 127-30. The Collection, consisting largely of works of art of the Renaissance period, was entirely rearranged. Many other rooms and galleries have since been redecorated, including the Library, the Ironwork Galleries and the Central Court.

The experiment of reintroducing evening openings in April 1937 was discontinued at the end of July 1938, as relatively few visitors seemed to wish to avail themselves of the extended hours.

As usual, a number of special exhibitions were held during the year. The Department of Engraving, Illustration and Design arranged an Exhibition of Etchings and Drawings by Goya, lent by the Spanish Government in Madrid, which attracted much attention. The Library showed an exhibition of the Pictorial Treatment of Flowers, which is still proving most popular.

By the courtesy of Mr. Frank Pick of the London Passenger Transport Board a display case in the centre of Leicester Square Underground Station Booking Hall was placed at the disposal of the Museum. Three exhibitions were arranged ; the first to advertise evening openings, the second to call attention to the Indian Section and the last to show the facilities afforded by the Circulation Department to Provincial Museums, Art Schools and Secondary Schools. These displays were arranged on shop window principles and large numbers of the travelling public have evinced an interest in this new departure.

A series of concerts and poetry recitals under the auspices of the League of Arts was given in the Lecture Theatre during the autumn and winter.

PUBLICATIONS AND PHOTOGRAPHS

The following publications, etc., were issued during the year:

Review

Annual Review, 1937.

List

List of Accessions to the Department of Engraving, Illustration and Design and the Department of Paintings, 1937.

Catalogue

English Domestic Embroidery of the 16th and 17th centuries.

Guides

Western Painted, Dyed and Printed Textiles (revised edition).

Chinese Woven Fabrics (revised edition).

Notes on Applied Work and Patchwork.

Short Illustrated Guide to the Bethnal Green Museum.

Picture Books

P.B. No. 10. English Cupboards, Cabinets and Bookcases (revised edition).

P.B. No. 32. Roman Alphabets (revised edition).

P.B. No. 35. Chair Seats and Chair Backs (revised edition).

P.B. No. 52. Flowers in English Embroidery (revised edition).

Cards

Two new subjects were issued as photographic cards.

Nine new subjects were issued as coloured cards.

Twelve coloured cards were reproduced in the form of traditional Christmas Greeting Cards.

Photographs and Lantern Slides

6,314 photographs were sold in 1938, as against 6,319 in 1937.

242 lantern slides were sold during the year.

VISITORS AND STUDENTS

The total number of visitors to the Museum, including the Indian Section, was 736,483; of these 608,181 attended on weekdays and 128,302 came on Sundays. In 1937 the total number was 763,439, of whom 129,143 came on Sundays. There was thus a decrease of 26,956 in the total attendance compared with the previous year; the weekly average attendance decreased from 14,682 in 1937 to 14,163. The total number of visitors to the Indian Section was 80,409 in 1938, and 90,838 in 1937.

The children's holiday classes have been held as in previous years by the Established Guide Lecturer, Miss Marion Thring, who has been assisted by voluntary helpers from Secondary Schools.

The total number of visitors conducted by the Official Guide Lecturers in the daily tours in 1938 was 13,278, and a further 1,429 persons were conducted in special parties, giving a total of 14,707 as against 13,730 in the Victoria and Albert Museum in 1937.

STATEMENT OF THE NUMBER OF VISITORS IN THE YEARS
1938, 1937, AND 1936

Month	Weekdays			Sundays		
	1938	1937	1936	1938	1937	1936
January ..	56,631	67,026	54,973	13,540	16,734	11,315
February ..	47,187	48,112	56,623	12,445	13,246	15,399
March ..	46,515	63,481	50,411	9,581	11,954	17,317
April ..	63,597	48,030	79,759	10,856	9,477	14,987
May ..	45,581	54,086	50,538	10,812	9,091	15,761
June ..	48,587	43,881	54,435	6,450	8,398	10,270
July ..	48,618	54,562	57,699	9,962	8,773	11,489
August ..	56,395	54,912	69,626	10,043	9,622	12,345
September ..	42,368	46,943	53,145	10,499	10,516	12,826
October ..	52,733	57,471	61,517	15,114	14,664	11,320
November ..	53,082	51,968	52,731	11,585	9,241	18,408
December ..	46,887	43,824	54,590	7,415	7,427	12,485
Totals ..	608,181	634,296	696,047	128,302	129,143	163,922

THE MUSEUM LIBRARY

		1936	1937	1938
Attendances of readers ..	.. ..	24,236	24,306	22,478*
Volumes issued ..	.. ..	66,684	70,473	70,046*
Boxes of photographs issued ..	.. ..	1,737	1,344	1,305
Accessions ..	.. ..	2,943	2,921	3,535

*The Library was closed from 26th September to 29th October, both days inclusive, for stocktaking and redecoration. During the corresponding period in 1937 there were 2,917 attendances.

DEPARTMENT OF CIRCULATION

During 1938 the issues of objects on loan to local institutions (including a certain number issued before 1938, but retained during the year) were as follows: 40,077 works of art, 12,777 lantern slides and 355 books. These objects were held by 98 Local Museums, 224 Art Schools, etc., 382 Secondary Schools, 40 Training Colleges and 60 other institutions (46 of which received slides only). The corresponding figures for 1937 were 41,015 works of art, 15,427 lantern slides and 334 books, held by 94 Local Museums, 224 Art Schools, etc., 408 Secondary Schools, 37 Training Colleges and 70 other institutions (56 of which received slides only).

In addition to the above, two collections (modern pottery, glass and textiles) containing 215 objects lent by the Council for Art and Industry were circulated to 7 Local Museums and a collection of 66 modern packages and tins selected from the International Packaging exhibition of 1937 held at the Reimann School of Art was sent to 8 Art Schools.

The number of terminal loans issued in 1938 was 193 (2,896 objects) as compared with 208 (3,182 objects) in 1937.

New applications for loans to Secondary Schools and Training Colleges numbered 18.

APPENDIX B

REPORT OF THE BETHNAL GREEN MUSEUM

THOUGH additions to the collections of the Bethnal Green Museum were not many in number during 1938, all were calculated to help in the ordered development of the special features represented in the Museum. The principal activities were largely centred round the improvement of conditions under which objects are shown.

HER MAJESTY QUEEN MARY graciously presented to the Children's Gallery a doll's bed with finely carved wooden posts, damask hangings and hand-printed Cashmere quilt, together with two dolls and a doll's head. One of the dolls—a delicate wax model of about 1835 in the dress of the time—is said to represent Queen Victoria as Princess. We are also indebted to Her Majesty for an English fire-screen of about 1840 to 1850 in date, its panel of embroidery in coloured wools and silks set in a carved and gilt standing frame; and for two lace bobbins in ivory and wood.

Other accessions for the Children's Gallery during the year comprise a group of dolls of different countries, some in national and peasant costume, collected and given to the Museum by Miss C. M. Mugford. Notable amongst this group are a pin-cushion doll representing a lace-maker of Bruges and an English coachman doll of about 1850. Miss B. W. Payne gave a walking doll with clockwork action, an American patent, known as the "Autoperipatetikos", made in 1862, which had been in the donor's family from that date, and is still in excellent walking condition.

An elaborate piece of wood carving for a mirror frame by Mark Rogers (1820-1910) was presented by Mr. L. Raven-Hill. Mark Rogers was a wood carver who came to London in 1840 to find work as a cabinet maker. He got employment with Messrs. Trollope and Sons, and in due course became the chief designer for the firm. This carving of his was worked on at odd intervals stretching over thirty years, and was completed at length by his son Mark in 1898, the centre child-figure, the base and the two lion masks being by the son. The work of the father was already represented in the collections by a small exquisitely carved head in pearwood; and that of the younger Mark (1848-1933) by a pair of terminal figures in carved walnut, presented to the Museum in 1926 by Messrs. Trollope. The addition of this striking example

gives the Museum a claim to possessing the very best work done by both father and son.

The exhibit of Spitalfields silks was extended during the year by the transfer of several 18th-century costumes from the main collections; and a further number of original designs for Spitalfields silks were added to it. These designs, many of which are preserved in the Department of Engraving, Illustration and Design, are of great interest at Bethnal Green; for they come from the old family pattern books which the local weavers treasured, added to and used for generations, some of them having been made in France before the Revocation of the Edict of Nantes and the flight of the weavers to England, and others made here during their prosperous period in the 18th century. Mrs. G. M. Donaldson gave a panel of brocaded silk woven at Spitalfields about 1770 to this collection.

Several additions were made to the modern group. A painted screen, "Pastoral", by Albert Rutherston, Ruskin Master of Drawing at Oxford University, was acquired by purchase. This fine eight-fold screen, shown during 1937 in the British Pavilion of the Paris Exhibition, is painted on canvas in very light gay colours with scenes which represent in a delightfully genial and unembarrassed manner the various occupations and amusements of a modern country house party. The screen is definitely intended for use, and the surface of the painting has been treated with wax in a way which will permit it to be exposed for exhibition under modern town conditions without fear of deterioration.

The collection of modern pottery was enriched by the acquisition of a vase of cream-coloured earthenware, painted in greens and browns, blue, black and soft red, by Alfred and Louise Powell. It was presented by a body of subscribers, with the help of the National Art-Collections' Fund, as a token of their admiration of the distinguished work Mr. and Mrs. Powell have done in this direction. The vase is an additional one to a set made about 1920 for the adornment of Sir Hugh Bell's house at Rounton. It is more than two feet in height, a remarkable piece of throwing by one of the Wedgwood staff at Etruria, and is painted with landscape decoration in which the stems and foliage of trees feature largely. It is a very fine example of the decorative art of the earlier years of the century, reminiscent of the famous style so long associated with the names of Walter Crane in England and Eugène Grasset in France.

The Syndicat d'Initiatives du Limousin presented a plate which commemorates a great public occasion. It is one from a set which was specially made in Limoges hard china by Theodore Haviland, and decorated in blue and gold for use at the State Luncheon held in honour of Their Majesties

King George VI and Queen Elizabeth at the Palais de Versailles on the occasion of their visit to France in July 1938. This plate was actually served as Their Majesties' table.

Two interesting figures moulded in glass, a Hungarian peasant sowing and the figure of a nude youth, were given by Istvan Komaromy, the artist who made them, a Hungarian working in London in 1937.

The Trustees of the British Museum gave to the Konody Memorial Library a series of their catalogues and specialist works. This fine gift comprises some two hundred volumes on illuminated manuscripts, pottery and porcelain, coins and medals, engravings, and other phases of art represented in the British Museum collections.

An exhibition of painting, drawing and modelling by members of the Bethnal Green Men's Institute was opened by Mr. Clifford Bax on 28th November, and remained available to the public until the end of the year. Etchings, lithographs and colour prints from the Konody Library were exhibited during the summer months.

During the year 169 educational visits were made to the Museum from 42 schools chiefly of east and north-east London, with a total of 4756 scholars and 199 teachers. This shows a decrease of 709 scholars and 46 teachers from the corresponding figures for 1937. To make up the above total, 4253 scholars, accompanied by 168 teachers, attended lectures provided by the Museum; 140 scholars were brought by 7 teachers to work at design, drawing and painting in the galleries; and 363 scholars, accompanied by 24 teachers, came on ordinary school study visits not requiring special facilities. The Museum lectures, organised in a definite attempt to meet the requirements of schools within the region of the Museum's influence, alone showed an increase in attendances, exactly 100 scholars more having been present at them this year than in 1937. The lectures were on subjects selected by head teachers from a limited list prepared for the purpose. Of 139 pre-arranged subjects, 71 were concerned with technique and craftsmanship, 47 with art in relation to history and geography, 18 with appreciation of art, and 3 with using the Museum collections to the best educational advantage.

Readers and inquirers using the Reference Library during the twelve months numbered 444.

The total number of visitors for 1938 was 280,913, made up as follows: weekdays, 189,770; evenings (Mondays and Thursdays, 5 p.m. to 10 p.m.), 14,077; Sundays, 77,066. The visitors during 1937 totalled 287,560, so this year records a decrease of 6,647, which is spread in rough proportions over weekday, evening and Sunday attendances.

